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The impact of revisiting art practice through teachers' CPD

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Acknowledgement

I would like to thank my supervisory team, June Boyce-Tillman and Jane Erricker for their constant inspiration, support and belief in me and the many teachers and schools that I work with who enable me to be creative with them and for them.

Dedication

To my Mum & Dad who always enabled me to be creative and to be myself. To my husband for his encouragement and love always.

ABSTRACT

The impact of revisiting art practice through teachers' CPD

Jayne Stillman

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My context statement sets out the evolution and implementation of a CPD model for art education in the form of a trifold model based on Eisner (2005). Teachers are offered the opportunity of high quality training experiences as artists that provides on-going learning in their subject specialism of art. This informs them both as artists and art educators and subsequently in their classroom practice. Integral to the framework is the provision for training at an individual and a collaborative level. Their connoisseurship within the subject informs their expertise as an art teacher through enhanced knowledge and practical skills.

Innovatively the model underpins a new professional development framework that fulfils the need for continuing teacher learning in art education. It sets out the need for the provision of time, place and space for personal artistic development to enable full entry into their specialism in the classroom. Expertise as an artist and an art educator are seen as developing simultaneously. The interactions of the domains of the CPD model provide not only innovative opportunities for individuals to learn as artists and teachers but also to combine their work and learn with others in a zone of proximal development as described by Vygotsky (1978). This enables adult to adult learning.

The contribution to practice is the invention and application of an innovative CPD model for art education. This statement sets out how it was trialled within a cross-phase CPD offer that was sustained over a period of time. The interaction of the three domains of Collaboration, Being an Artist and Connoisseurship together with the additional notions of Being a Professional and Creativity enabled a variety of opportunities for the creation and development of expert art teachers.

Through the CPD model I deconstructed current art practice in education in order to develop a group of expert teachers and artists. This has led to practising art teachers achieving Master's level qualification, accreditation, dissemination of ideas, sharing of expertise, delivering high quality teaching and effective classroom practice. It has benefitted the individual, the peer and the wider community and it has the potential to be used in other subject specialisms.

Key words: Art CPD model, Collaboration, Being an Artist, Connoisseurship, Being a Professional, Creativity, Expert Art teacher, domains, Continuing Professional Development (CPD), Innovation, Higher Skills, Vygotsky, Cross- phase, sustained, subject specific.

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Chapter 1: The dilemma

1.1 Introduction

In my position as an art educator (in the culture of art education) I provide Continuing Professional Development (CPD) opportunities for teachers. It is a struggle for teachers to access CPD and to have the right CPD that will inform their needs to deliver the National Curriculum for Art. In the Education Reform Act of 1988, Art, Craft and Design in England became compulsory. This was for all pupils who attended mainstream schools until they were fourteen years old. This is still the case today with Art being a foundation subject in the National Curriculum (DfEE & QCA, 1999/DfE2013), (1:3).

The National Curriculum states that 'A high quality art and design education should engage, inspire and challenge pupils equipping them with the knowledge and skills to experiment, invent and create their own works of art craft and design' (DfE, 2013, p.1). This places a demand on teachers that they have the skills and knowledge themselves. The dilemma is how can teachers have continual learning to challenge and refresh thinking and ideas to equip them for high quality classroom practice? I consider that teachers learning together and from one another are integral to maximising their learning experience. This aligns to the principles of Vygotsky's theory of 'The Zone of Proximal Development'. This is when learning is supported by a more able individual; this is usually an adult and child process but, in this context, is an adult learning from an adult.

My experience of art teaching has enabled me to appreciate that a number of inner qualities and an aptitude for the subject area are required. To some extent this is suggested in OFSTED findings in their triennial reports (OFSTED, 2009 & 2012). A successful art teacher requires a blend of other qualities such as communication skills, teaching knowledge, subject understanding and, as suggested in the literature, an intuitive sensitivity and creativity, (Prentice, 1995, p. 2), (Steers, 2003, p.22) and (Eisner, 2003,p.53). Teachers in the profession rarely have all these skills in place. It is through the addition of 'professional development and experience' (Prentice, 1995, p. 2) that the role of being a teacher and a creative person is achieved.

A problem with the dilemma is how art teachers can have the time and space in their lives, a place for personal art work and the opportunity to access a high quality CPD; one which will equip them with the skills to provide rich, innovative and stimulating opportunities for their continual learning and growth in their specialist subject of art, both for themselves and to inform their classroom practice. Another obstacle is that the availability, suitability and the affordability of CPD can be an issue. This is particularly true now as the national landscape for art teacher CPD is patchy. Some Local Authorities no longer employ an art expert who has sufficient skill, knowledge and expertise to provide CPD for their teaching force. The shortfalls have been documented over a period of time by Field (1970), Prentice (1995), OFSTED over time by Field (1970), Prentice (1995), OFSTED (2009 & 2014) and NSEAD (2016).

As a school improvement art adviser I am 'a dying breed' (Addison and Burgess, 2003, p. 2). From my lived experience I appreciate the development of personal artistry as an essential element for art teaching. This view is shared by Field who comments 'one cannot conceive of a course concerned with the education of art teachers which does not include some practical art [...] as preparation for practical teaching' (Field, 1970, p.100). This has driven my research to provide a flexible offer of CPD (Figure: 2:3) and to examine the development of my own CPD model for art education (Chapter 1). My model can be adapted to address the needs of an individual. This is informed by my teaching experiences (appendix A) and my professional 'epiphanies' (Denzin, 2001, p.43). It will embody the aspects of working with others, opportunities for personal artistry and developing expertise in knowledge and practice.

In this context statement I unfold the model until it becomes a Venn diagram that can ultimately be utilised to develop art teachers' expertise. It consists of three domains around which there are constant aspects of 'Being a Teacher' and 'Creativity.' Creativity is integral to the CPD undertaken. It concerns the creation and expression of new ideas by an individual or a group; this is developed further on page 27 with the ability to open up people's creativity by passing on thinking and new ideas and examining the creative process. As teachers engage in the CPD offer and the model is activated, their creative practice will focus on their experiments and investigations to bring about their artistic work.

1.2 Artistry

In my model 'Being an Artist' addresses the fact that teachers need time to develop their personal artistry (Fig: 2.4). The premise is that classroom practice needs to be continually enriched by a teacher's subject interest and artistry. Artistry refers to an artist's chosen area of art and the development of their own personal skills. This means whatever connects an individual personally to their own way of expressing themselves, for example by being a printer, a painter or a textile artist. My model aims to give teachers the opportunity to have lived experience of working as an artist, to develop a higher level of expertise about an area of art and the ability to share knowledge and influence art education through the two other domains of 'Collaboration' and 'Connoisseurship' (figure:2:5).

1:3 The gap in the literature.

The development of my trifold model for art CPD based on my experience is the innovative aspect of this research. This can enable teachers to develop expertise at different levels in the world of art education and culture. The model addresses a gap in the research by presenting a combination of the three domains of 'Collaboration,' 'Being and Artist' and 'Connoisseurship' to develop subject expertise and pedagogy. It has enabled teachers to provide high quality teaching. It builds on existing CPD models by developing additional ideas found in the literature. It enables artistry both in life and in the classroom.

It is different from the Artist Teacher Scheme (ATS) that focussed on a teacher's independent development of personal artistry; this was away from the classroom (Galloway, Stanley and Stroud, 2006). It is also different from 'ARTography' that considered the teacher as an artist and researcher whilst in the classroom (Graham and Zwirn, 2010). It contrasts with the Teacher as Art Maker project (2017) that examined teachers' post graduate learning continuing whilst in the classroom.

The innovation of the emerging CPD model is further revealed in chapter three with a comparison to some American CPD models. Shulman and Shulman offer a framework for 'fostering a community of

learners' (Shulman and Shulman, 2004, p.260). It is dissimilar in format and it is not subject specific. Presented in a diamond composition, the Shulman framework has four layers and aims towards enabling accomplished subject teachers to develop policy, curriculum, technical capital and resources. It has an individual and a collaborative aspect. Essentially this was not tailored for developing a teacher's subject expertise or collaboration but for increasing leadership and policy abilities. The gap identified in this model is that it fails to embody subject knowledge or develop the expertise of the less accomplished teachers.

Another model by Thurber and Zimmerman, their fifth feminist model (2002) is aimed at female art teachers who are aspiring leaders. Again this has an individual and collaborative aspect and a later addition was proposed to include creativity and a cross - phase project. This model provided women opportunities to become managers in education environments. The model I am introducing has provided an opportunity for all art teachers to develop personal and collaborative artistry that will inform their teaching and expertise both in and out of the classroom.

1.4 Summary

This introduction has set out the underlying events that have contributed to resolving the dilemma of providing teachers with multi - dimensional CPD to equip them to teach high quality art. A complex CPD offer is required that enables teachers to be able to plan for time, make a space and find a place to undertake the CPD in art and to implement effective art pedagogy. Integral to this CPD model is a teacher having time for personal artistry and opportunities with others to support subject knowledge and expertise. With this in place teachers can provide a curriculum to encourage successful and innovative learning for them and in the classroom.

My own narrative (Appendix A) has informed this CPD model for art education and enabled teachers to develop new narratives. My experience has produced a model for art teachers' professional development that differs from other models and programmes that have been developed.

My research has addressed a gap in practice. As a part of this, teachers can work to develop their practice personally and collectively, to develop Collaboration, Being an Artist, Connoisseurship and

knowledge in order to share expertise in art education with others. This context statement demonstrates how my innovative CPD model has addressed the dilemma set out in this chapter and has used my 'living practice' (McNiff, 2005) to enable the living practice of others.

Chapter 2: Beginnings

2.1 Introduction

Working with a variety of schools with different performance levels in art, ranging from weak to outstanding, I discovered that there were different approaches, standards, practices, knowledge and understanding about art education. This agrees with an OFSTED survey that noted 'at every phase, the quality of provision varied widely' (OFSTED, 2009, p.2). I felt I was in a position to support enhancement (2:2).

From the requests I received for advice and support from schools I noted that there were key areas of concern. Some were general, while there were also some specific needs as listed in the following illustration (Figure 2:1);

<p>Planning</p> <p>Responding to statutory guidance, EYFS, National Curriculum and /or KS4 needs.</p> <p>Topics and themes.</p> <p>Organising a programme of study.</p> <p>Coverage of knowledge and skills.</p> <p>Using and applying colour, line, tone, pattern, shape and form.</p> <p>Knowledge and understanding about art craft and design.</p> <p>Developing creativity through ideas, experiences and imagination.</p> <p>Devise a course of study that reflects the teachers' values, areas of expertise and needs of the pupils.</p> <p>Provision of transitional baseline opportunities: to ensure a smooth move from primary to secondary expectations.</p> <p>Offer a course that aims for learning outcomes to develop attributes including self-confidence, resilience, perseverance, self-discipline and commitment.</p> <p>Progression</p> <p>Appreciation of age related skills and experiences and examples of work.</p> <p>Standardising of age related work.</p>	<p>Practical skills</p> <p>Examine skills and techniques of drawing, painting, collage, printing, textiles, sculpture and art and ICT.</p> <p>Experiment and investigate approaches and ideas for using for teaching and learning.</p> <p>To supplement and refresh knowledge for teaching and learning.</p> <p>To have experiences to enable a range of media, processes and techniques.</p> <p>Offer direct engagement with original work and practice to expand Knowledge and understanding.</p> <p>Sketchbooks</p> <p>Using and making sketchbooks.</p> <p>How to record, review and revisit creative thinking</p> <p>Exploring the use of sketchbooks to experiment, investigate, play with materials and analyse processes.</p> <p>Using sketchbooks to record a journey of work, different formats and uses.</p> <p>The use of a range of techniques to record observations in sketchbooks and journals as a basis for exploring their ideas.</p> <p>Keeping a personal record of development.</p>	<p>Self- Review</p> <p>Approach to auditing and reflection of the provision of art in a school. Involving all of those involved in teaching and learning to support and develop delivery and attainment in art and the school.</p> <p>Subject leadership and management</p> <p>Systems and strategies for enabling the subject leader to be able to organise, lead and manage the subject in the school and ensure coverage and expectations are met.</p> <p>Pupil voice strategies.</p> <p>Ensuring statutory requirements are in place.</p> <p>Contextual understanding</p> <p>Knowledge and understanding of Artists, Craftspeople and Designers.</p> <p>Demonstrate and model using artwork to inspire creativity and analysis.</p> <p>Support and strengthen knowledge about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.</p> <p>Enable responses to contextual ideas through organising practical and critical activities.</p> <p>Promote challenge for teaching and learning about different styles, genres, and traditions through experiences.</p>
<p>Assessment, monitoring and targeting</p> <p>Systems and approaches</p> <p>Systems for reviewing and directing children to achieve their best. Using monitoring to inform intervention and challenge strategies particularly for KS4 pupils.</p>	<p>Display</p> <p>Systems and approaches for display in and around the school</p>	

Figure: 2:1 The main requests from schools to support their delivery of art education.

2.2 Supporting Being a Professional in art education

Uniformly, teachers want to ensure that the teaching and learning of art is successful and creative in their classrooms. The main requests from schools I get can be broken down into two overarching areas of art education; the first being subject content for teaching and learning with the requirements being planning, progression, assessment, monitoring and targeting, practical skills, sketchbooks, contextual studies and display. The second is subject leadership and management with a focus on self-review and provision of systems and structures to guide the subject.

2.3 Developing support for art education in schools

Initially, I developed exemplar material drawing on my own teaching practice to address the requests for planning advice. I provided long-term planning overviews for both primary and secondary schools, to assist the structure and management of the provision for art in a school (2:3).

Disseminating this to schools revealed that teachers benefitted from adopting a system and having an overview of the subject being taught. At a glance the teacher could see on the long-term plan the intention for teaching and learning. This reflects what Eisner says about recognising the forms and value of professional development and 'illuminating the quality of teaching and learning by empowering the educator to look in detail at the aspects of and make them visible, so that the teacher is in the position to make judgements about them' (Eisner, 2006, p. 44). Working as a facilitator and enabler of teachers, I construct opportunities and experiences passing on my own thinking to encourage and empower them about aspects of practice and Being a Professional.

The planning overview can be used for self-reflection and to provide a check for the coverage of skills, experiences, resources, progression and assessment organised in one place. This received positive feedback from teachers and it confirmed that support was essential for teachers at whatever stage of their teaching career they were and the phase of school they taught in.

There are standard requirements that all teachers have to meet for being a teacher (DfE, 2011) and for CPD requirements (DfE, 2016). The anchors for teaching art that inform my work are the Early Years Foundation Stage (EYFS) (DfE, 2017), the National Curriculum (DfE, 1999, 2014), examination specifications and the Ofsted guidance (2017). These underpin the work I do with schools and teachers, unlocking their latent potential in art education.

2.4 My art CPD offer to teachers



Figure 2:2 One domain of my model for art teachers' CPD

I recognised that it was important to develop a professional development programme that would relate to the regulatory guidance concerning art education. This can be understood visually and presented as my art CPD model. It begins as a diagram with a single domain representing Collaboration. It is surrounded by outline rings that act like a skin with semi-permeable membranes. These contain the notions of Being a Professional and Creativity. They can move in, out and through the domain and can work separately or together.

2.5 Collaboration

Collaboration involves teachers coming together for CPD as individuals and as a group. The premise is that working together can be 'empowering' (Thurber and Zimmerman, 2002, p.2) and that it can influence 'quality and performance' (EPPI, 2003, p.3). CPD is a term used for the on-going professional training of teachers and practitioners in education. It provides an opportunity for the

educator to work with a trainer / facilitator who identifies and provides a programme for skills and knowledge enrichment.

My domain of Collaboration stems from my teaching experience and my role as an Inspector / Adviser with teachers. In my advisory role I provide various opportunities for the development of art educational practice (2: 4). I can work in a school with a teacher or team of teachers to develop materials as required (2:5). I also work with teachers coming together on a course for a day (2: 6). Other training may involve teachers meeting at workshops that I run over a sustained period of time this may be one or two years (2:7). Working in this way stems from my experience whilst I was teaching.

I run specific networks for small groups of teachers and the content is directed by their needs. Teachers find sharing practice and expertise with sustained CPD hugely beneficial. This co-existence and working with others provides a way of working that has the potential to ‘ignite energies and interest in the subject’ (Cordingley, 2013, p. 1) and this I had gleaned from my own teaching experiences. Teachers can refresh and challenge their own skills and subject knowledge personally and professionally with networking opportunities (2:8). In the context of Figure 2:2 this relates to providing the stimulus for the notions of Being a Professional and Creativity to come alive within the domain of Collaboration.

Teachers’ Collaboration in and through CPD can achieve high quality learning for the education of children, as the Department for Education asserts (DfE, 2011). It enables social interaction and it nurtures a sense of a community for learning. This increases motivation and effectiveness and concurs with the professional teaching standards for teachers’ professional development about working with others (DfE, 2016).

The surrounding outlines of my model (Figure: 2: 2) contain the notions of Being a Professional and Creativity. In the context of my model ‘Being a Professional’ concerns being a teacher of art which is subject to the aforementioned education standards and curriculum stipulations. This could be to any age range in a school. Whilst teachers are participating in CPD and experiencing what it offers, the

role and notion of Being a Professional is constantly present. Sometimes this may be more of a focus according to the emphasis of the CPD.

Creativity is integral to my model. It is located in and around the domain of Collaboration. In its purest expression it concerns how understanding of it and its processes interact and transform the participants and what they do with the CPD. In literature creativity is viewed as being 'new thoughts' (Golann, 1983, p.548). Further to this the process of creativity for self-artistic exploration is considered an act of something new that results in a recreation by the individual and 'bringing something new into being' (Boyce- Tillman, 2017, p. 84). It is considered by theorists to have links to self- realisation (Stanley- Hall, 1907). Teachers exude enthusiasm for the subject when they have a current grasp of subject knowledge and personal creativity.

Boyce-Tillman suggests that creativity is broadly divided into four areas; the creative person, the creative process, the creative product and the environment that encourages creativity (Boyce - Tillman, 2017, p.84). Various models of the creative process exist and at the basis of these are artistic and scientific models. A model created by Wallas sees the creative process consisting of four stages:

1. Preparation, in which the problem is investigated fully in all directions
2. Incubation, in which the problem is not thought about consciously
3. Illumination, which is the appearance of an idea
4. Verification, in which the idea is elaborated and tested (Wallas, 1926, p. 92).

The creative process can be used to provide a measure and to locate a particular stage of creativity. This can be applied to the domains on my model and to interrogate artistry and if a 'reformation of the personality' (Boyce- Tillman, 2017, p. 94) takes place.

Collaboration and meeting with other teachers can provide a high quality learning experience and an opportunity to be involved in group 'creative process' (Wallas, 1926), (Csikszentmihalyi, 1996) and (Boyce-Tillman, 2017). This might be either in school or away from a school, but it provides enrichment opportunities for professional development (DfE, 2011). For this you need an open mind which Beere calls a 'growth mind-set' (Beere, 2016). This requires having an open mind to receiving new and perhaps different ideas to develop as a professional.

2.6 Developing CPD for Teachers' needs

My work addresses teachers' needs through employing my model. As Csikzentmihalyi states 'creativity does not happen inside people's heads, but in the interaction between a person's thoughts and a sociocultural context' (Csikzentmihalyi, 1996, p.23). Through the social dynamics of working with teachers in schools and on training courses my intention is to bring teachers' inventiveness and imagination to the fore.

The Variety of work that I do		Evidence
1	A bespoke visit to a school to advise /inspect as required	2:9
2	Delivery of an in-service training day tailored to specific requirements	2:10
3	Organising networks for each of the specific types of school and phase. The meetings enable action research, challenge of practice and sharing between schools.	2:11
4	Creating, planning and delivering a range of courses for all phases. These include subject leadership and management, curriculum planning, progression in art, assessment, using sketchbooks, enhancing skills (drawing, painting, collage, printmaking, sculpture and art and ICT), cross-curricular considerations, achieving arts awards/Artsmark.	2:12
5	Organising an annual offer of CPD days for Newly Qualified Teachers from secondary schools.	2:13
6	Organising strategic focus groups to analyse and create support materials. For example: a visual progression of skills document, a display document, Able and Talented artist, Health and Safety guidance.	2:14
7	Supporting emerging schemes for teachers' development: Advanced Teacher Scheme and Leading Teacher.	2:15
8	Liaison and communication about national developments as required: The National Curriculum, national Society Educators in Art and Design and Her Majesty's Inspector Art and Design.	2:16
9	Focused conferences for Primary, Special and Secondary teachers supported with workshops and professional artists.	2:17
10	Twilight sessions around County to support teachers in the local area.	2:18
11	Organising major visits for teacher groups.	2:19
12	Organising county and national exhibitions of students' work and teachers' work.	2:20
13	Developing accreditation opportunities for teachers.	2:21

Figure: 2:3 The Variety of work that I do.

I recognised from the variety of CPD training (Figure: 2: 3) I provide for teachers that, irrespective of teachers' ability or specialist knowledge and aptitude, they value having practical art experiences.

The primary and secondary phase needs differ, mainly due to the degree of specialist knowledge and experience. Primary teachers have varying experience of art and specialist knowledge. Initial teacher training courses generally do not provide sufficient time for practical art for non - specialist teachers.

The CPD opportunities I offer for primary teachers redress this shortfall to an extent, while my personal experience and expertise also supplement what secondary teachers value for their needs too.

I prepare and design a programme of art courses across the County for teachers (2:4). I deliver theoretical and practical skills workshop, acting as a human resource, an artist and as a specialist educationalist to support pedagogy and artistry. The feedback from teachers is that they find this 'invaluable', 'engaging', 'therapeutic', and 'empowering' to name a few thoughts, but crucially I witness the value this can have in schools' art. This demonstrates the inherent benefits and value of inset as noted by Burgess when she comments that INSET enables teachers 'to explore new ideas, issues and technologies, [...] as important as the benefits for pupils' learning' (Burgess, 1995, p. 115) (2: 22).

2.7 Methodology and Ethics

To critique and develop my work I used several methodologies.

Autoethnography enabled me to conduct 'research, writing, story, method that connect the autobiographical and personal to the cultural, social, and political' (Ellis, 2004, p.26). This is a 'Viable data source' (Leavy, 2009, p.37). My 'experience in the world' (Connelly and Clandinin, 1990, p. 2) has informed my contribution to art education. This statement will show how my autobiographical data has informed the CPD model.

Action research originated in education and addresses a particular area of research enquiry with the intention of improving practice. I use Action Research with teachers regularly in the CPD opportunities I provide in order to get them to enquire about an area of their practice as active participants and to make their engagement more purposeful and focussed. Through the enquiry process teachers are encouraged to look for the development in their pedagogy.

By adopting a 'How can I...?' (McNiff et al, 2000, p.26) prefix to a question teachers are enabled to reflect on their work. The impact of this work is shared in examples in later sections, such as with the leading teacher research (2.31), Newly Qualified Teachers' Masters level entries (3.14 and 3.15), a primary teacher subject leader course (3.16), a Secondary Art Strategic group of teachers conducting an Able and Talented research project (p.42) (2.29) and also with a sustained CPD action research opportunity for art teachers (Figure: 3:4). Each teacher taking part in a CPD journey adopted an Action Research area of enquiry to systematically examine their work. This was a valuable methodological tool when used in conjunction with my CPD model to analyse the effectiveness of CPD.

In the CPD opportunity the principle of Grounded Theory was used in analysing the practice of the teachers using the CPD model (4.1). Glaser, Strauss and Anslem (1967) describe this as 'emergent thinking'. Discovering aspects about the teachers' practice in the CPD opportunity provided data with which I could interact (Robson, 2011, p.489). Collecting artefacts from the art CPD produced data such as the postcards (4.8), visual journals (5.2), teachers' accounts from Milan (Figures: 5:1, 5:2, 5:3 and 5:5), and labels for the curating of the exhibition. Grounded theory enabled the emerging data to be evidenced and catalogued. Reviewing and coding could be used to 'construct and deconstruct narratives' (Connelly and Clandinin, 1990, p.2) about the professional development journey.

As I began my research journey with all the teacher groups I sought their approval to use their work for research in accordance with the BERA guidance and the Data Protection Act 1998. Winchester University also granted and approved my enquiry because I was working with living human subjects and had to assure anonymity. Teachers provided signed statements enabling me to use their contributions. Permissions were collected from participating schools at various times for using and sharing materials.

2.8 Early Collaboration and steps to empowerment

Training opportunities give confidence and a sense of transformation to teachers. One innovative aspect is teachers undergoing an element of the 'creative process' as discussed by Wallas and it

providing a non-threatening space for teachers. This provides a space for teachers to be as Boyce-Tillman suggests 'nurtured by encouragement and an environment that encourages risk-taking' (Boyce - Tillman, 2017, p. 110). When teachers are creative their confidence increases with their artistry. This is a can-do moment and provides the 'Illumination' (Wallas, 1926, p.92) stage.

At this point they are 'Being an Artist'. This is the next domain (2) to add to my CPD model (Figure: 2:4). This involves teachers recognising their own artistic identity which might operate at work or outside of work. According to the risks they take and tasks they do teachers will have their own uniqueness. Access Arts state that art is everyone's entitlement and it 'can be a personal language used to transform, understand, express and construct the world' (Access Arts, 2017). Further to this I believe it can shape an individual's identity.

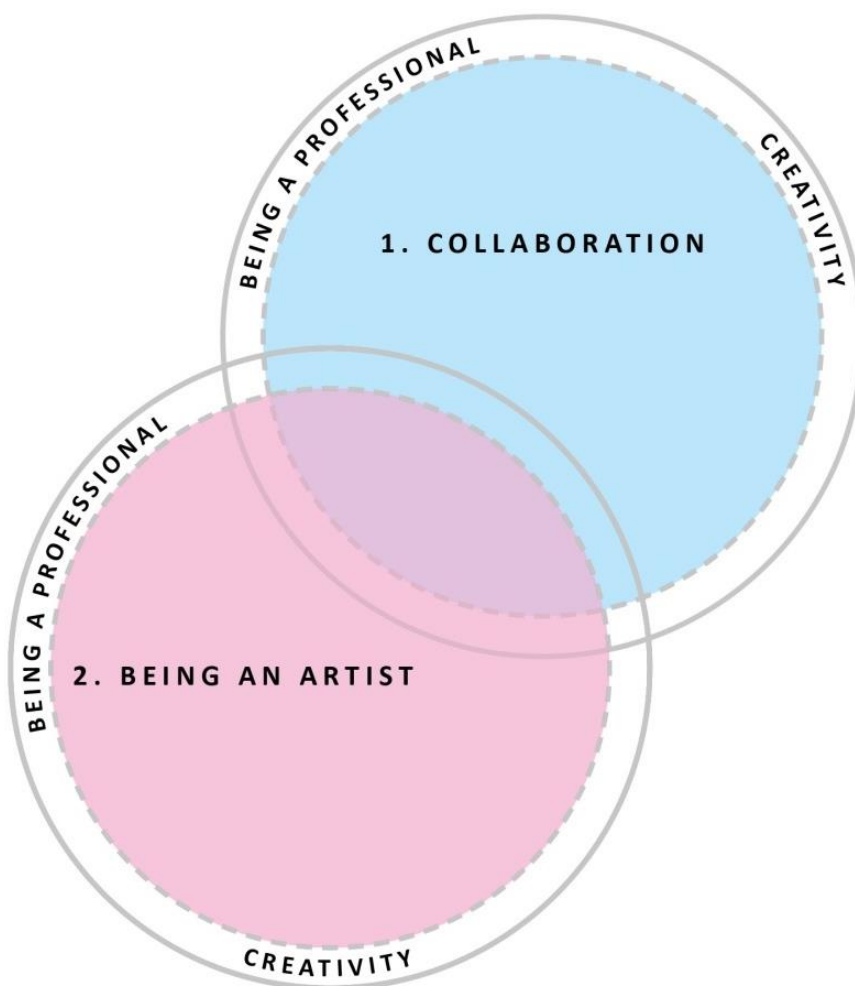


Figure: 2:4 The expanding CPD model with two domains.

2.9 The struggle of Being an Artist

Being an Artist is the second domain (2) and it concerns teachers who are artists at heart having time for their personal artistry alongside being a teacher and living their lives. Stories of the loneliness and struggle of artists working and developing their work are demonstrated in art history. Early renaissance has examples of artists coming together into a studio to collaborate and share artistry in apprenticeship systems. Individual artists working with master artists supported developing skills and expertise by working in collaboration. An example of this is Leonardo da Vinci whose career started under the tutorship of Andrea di Verrocchio with him assisting with the painting of the Baptism of Christ (1470-1475), (Illustration 2: 1). Verrocchio so admired his student's painting of the angel in the bottom left hand side of the painting that he left Leonardo in charge of his studio and he went to pursue his interest in sculpture.



Illustration: 2:1 Baptism of Christ: Andrea di Verrocchio and Leonardo da Vinci (1470-1475).

A parallel between the art studios of the past and the bringing together of individual artist/teachers and providing opportunities for working in Collaboration. Coming together for artistry provides the opportunities to improve, experiment, to become confident and for empowerment and confidence to lead to developing Connoisseurship. In turn this has the potential to influence teaching and learning in schools with the creativity of the inner artist.

Despite seeing value in CPD that affords teachers the time to work together, there is a balance required between collaborative working and solitude in teachers' experience. This is finding a space

for personal time, time for thinking and doing individual artwork and/ or professional practice. Classroom practice can be enriched by a teacher's subject interest; this satisfies a requirement of the Teachers' Standards (DfE, 2016). Field and Newick (1973), Graham & Zwirn (2010) and Prentice (1995) also support the value of Being an Artist whilst being an art teacher and identify that creative personal energy can be empowering in the classroom. Constraints can be put on personal creativity in practice with 'the multifaceted roles' (Wenger, 2011) and busy lives we live. This is considered in literature by Graham & Zwirn (2010), Galloway and Strand, (2006), Ofsted, (2013) and Thornton, (2005).

2.10 The dilemma is the link between creativity and the process of everyday living

From my lived experience I appreciate that after a busy day at work and struggling to have a work and home balance it can be a challenge to be creative and find time for personal artistry. Some teachers succeed in planning their working time to manage their artistic identity and in my professional development provision for teachers, I find teachers have a sense of worth and welcome being immersed in some creative time. It provides them with an escape, a space, one free of interruption, to focus on individual creativity. Often they say 'This is like no other training' or 'Can we do this all day and every day'. My aim is to give teachers the opportunity to have a lived experience of Being an Artist (2) and to be able to 'connect to [their own] energy' (Robinson and Aronica, 2009, p.94).

I established a group of eight primary teachers called the Art Associates. These teachers were good art practitioners in the primary sector, some had an art background and all had a responsibility for art in their schools. It would assist my workload with their help of delivering workshops.

I prepared a training session together with an accompanying information pack (2: 23). The teachers used this to inform and deliver a twilight meeting to a cluster of schools. The transference of some knowledge and practice to the art associates not only enabled skills to be cascaded, it also gave the teachers a chance to assume a position of disseminating to teachers rather than children.

The cascading of workshops could be considered to what Cordingley and Bell state to be a 'transfer of learning' (Cordingley and Bell, 2007). It provides the opportunity for the teacher to develop as a trainer. This informs a further domain on my model of Connoisseurship (3) (Figure: 2: 5). This could be the opportunity for 'emerging practice to develop effective practice and schools with effective practice to develop excellent practice' (Cordingley et.al, 2007, p.7).

2.11 Connoisseurship and the transfer of learning

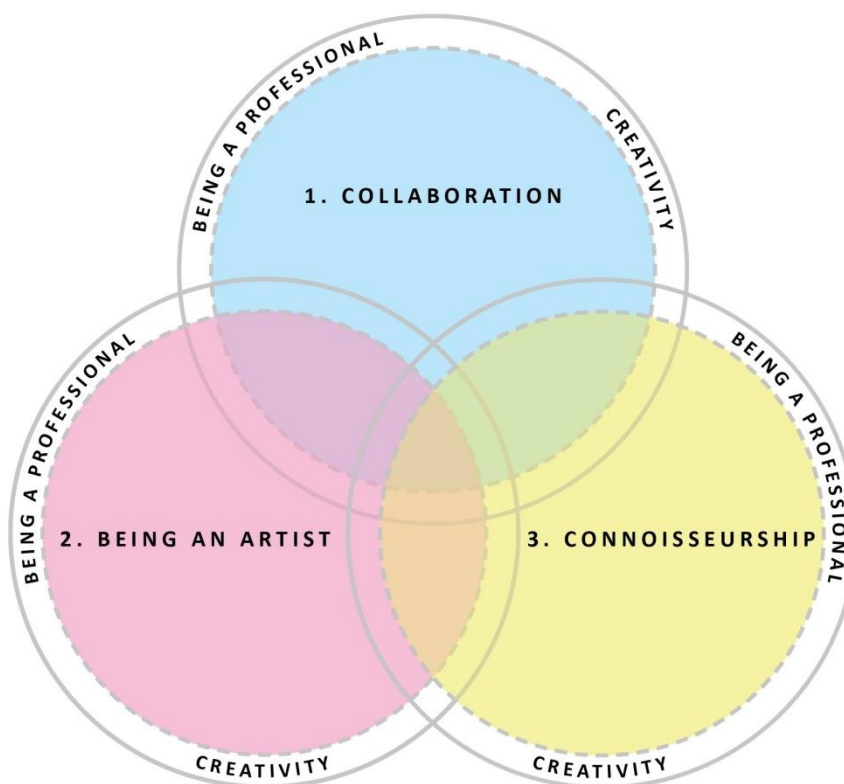


Figure: 2:5 The development of the third domain of Connoisseurship in the CPD model

The third domain of the CPD model concerns Connoisseurship (3) in art education. This is about levels of subject expertise. To have the ability to know about a subject and to creatively employ and apply it to a situation requires a higher level of expertise (Vygotsky, 1978) and (Eisner, 2005). This is integral to my being an individual and to my practice as an educationalist.

The domain of knowing in art education is connected to Connoisseurship. This term derives from the Latin, to know, cognosco (Webster, 1998) and the French verb connaitre also meaning to know. Essentially it refers to a higher consciousness and a refined form of 'knowing' from a level of expertise. It is the ability to make an informed decision about a situation, activity and / or work of art.

As far back as 1998 Eisner applied Connoisseurship to the realm of education and the art of appreciation. Eisner suggests a trait of Connoisseurship is 'seeking ways to enhance whatever artistry the teacher can to achieve...' (Eisner, 2005, p.57). I suggest that the authentic learning experiences I offer to teachers are enacting what Eisner puts forward as Connoisseurship. Further to this I anticipate that teachers will be 'empowered' (Thurber & Zimmerman, 2002, p.2) and able share the process using their Connoisseurship traits to pass on their artistry to other teachers.

Having an informed knowledge, with a level of expertise, is intrinsic to the essence of teaching. The act of sharing and imparting the knowledge can be linked to Vygotsky's 'Zone of proximal development' and the nature of learning with scaffolding from the more able adult (Vygotsky, 1978). This refers to an area of learning that occurs when a teacher or peer assists a person in a skill. The person learning the skill set cannot complete it without the assistance of the teacher or peer. The teacher then helps the student attain the skill the student is trying to master.

My assistance as the facilitator with the associate teachers to learn skills and transfer them to other teachers could be considered as scaffolding. After Vygotsky's early death the principle of scaffolding was developed by Jerome Bruner (Wood et.al, 1976). It concerns the process of the teacher, or more competent peer, helping the student to be able to do a task unaided. In my case, unlike Bruner's method, I am the facilitator scaffolding for the teacher and I assist them to develop mastery and to command an aspect of the Connoisseurship domain circle (3) on my model (Figure: 2:5).

I am constantly using the domains of my model as I design CPD. This represents me living out what Whitehead states to be 'living theory' (Whitehead 1996, p.123). For the art support workshops I would decide on a theme, skill and material for the workshop to focus on. The teachers met with me to trial a planned session that had a hands-on practical component and a theoretical information

element. These meetings show the art support teachers living out the domains of my model (Figure: 2:5) and cascading workshops.

2.12 Early activation of my CPD model

Almost simultaneously with me starting my Inspector and Adviser role the national scheme for Advanced Skills Teachers (ASTs) emerged. This was a role created by the Labour government in 1998 for maintained schools in England and Wales. It was introduced to reward excellent teachers who chose to stay working in classrooms, rather than following other routes to promotion and leadership. The post would be judged by external assessment criteria. Three ASTs were appointed for art in the County; two for primary and one for secondary. I was charged with co-ordinating their work outside of their own schools. Working with the three teachers, I quickly realised that these exemplary practitioners could assist me. They were perfectly placed to recruit for trialling and creating materials to support schools. They could contribute to the professional development that I offered for teachers (2:24).

In the context of my model (Figure: 2:5), collaborating with the ASTs is located at area (1) Collaboration and using their personal artistry is located at area (2), Being an Artist. The ASTs were to some degree the preliminary operatives of the Connoisseurship area (3) on my model. I consider this to illustrate what Eisner advocates about Connoisseurship when he states, 'all people have some degree of Connoisseurship in some areas of life' (Eisner, 2006). The ASTs share their areas of expertise, in my model, through the outlines surrounding the domain circles with the notions of Creativity and Being a Professional.

They effectively personalised the principles of my long-term planning system with their own creativity to develop formats for use in their schools (2:25). This relates to my model (Figure: 2: 6) with teachers entering it with a level of expertise as identified by the Connoisseurship domain (3). Further to this they adapted medium and short term plans in their respective schools (2: 26). The diagram below shows Eliza's long term planning.

	3	4	5	6
Autumn 1	<u>Celts</u> Drawing and painting Collage <u>Healthy Eating</u> Drawing and painting Clay	<u>World War 2</u> Drawing and painting Clay ICT: Photography	<u>Earth and beyond</u> Drawing and painting Collage and mixed media Textiles I.C.T	<u>Victorians</u> Drawing and painting Wire sculpture I.C.T: Animation
Autumn 2	<u>Romans</u> Drawing and painting Clay mosaics Collage	<u>World War 2</u> Drawing and painting Paper sculpture Collage	<u>Machines</u> Drawing and painting Clay Weaving	<u>Pointillism</u> Drawing and painting Collage I.C.T (printing effects)
Spring 1	<u>The Iron Man</u> Drawing and painting Sculpture (junk) Collage	<u>Ancient Egypt</u> Drawing and painting Collage Clay <u>Forces</u> Kite making	<u>Rainforests</u> Drawing and painting Paper sculpture Wire sculpture Collage	<u>Local History</u> Drawing and painting Clay Junk sculpture I.C.T: photography
Spring 2	<u>Aztecs</u> Drawing and painting Clay Printing <u>Light and Shadow</u> Shadow puppets	<u>Kenya</u> Drawing and painting Clay Sculpture (jewellery) Printing Textiles (dying and printing)	<u>Indian Patterns</u> Drawing and painting Printing Textiles I.C.T: Revelation Art	<u>Masks</u> Drawing and painting Clay
Summer 1	<u>Rocks and soils</u> Drawing and painting Weaving Sculpture (land art)	<u>Rivers</u> Drawing and painting Printing Textiles (weaving) I.C.T: photography	<u>Castles</u> Drawing and painting Clay Collage I.C.T: Animation Printing	<u>Aboriginal Art</u> (Reduced time due to SATs)
Summer 2	<u>Plants</u> Drawing and painting Willow sculpture Printing ICT: Photography and photo paper	<u>Habitats</u> Drawing and painting Textiles (sewing) Clay	<u>Indus Valley</u> Drawing and painting	<u>Aboriginal Art</u> Drawing and painting Batik Wire and Junk sculpture Textiles Collage Printing

Illustration: 2: 2 Eliza's Long term art planning

2.13 Transfer of learning and interconnecting sections of the domains

This brings into play the overlapping sections between the domains. Whilst working in Collaboration with the ASTs about planning the intersections at (4) of Being a collaborative artist, (5) Being a collaborative connoisseur and (6) Being an Artist connoisseur came into play. These were actioned as

they drew on their subject specialist knowledge, pedagogic expertise and their personal artistry and worked together to create exemplary planning ideas.

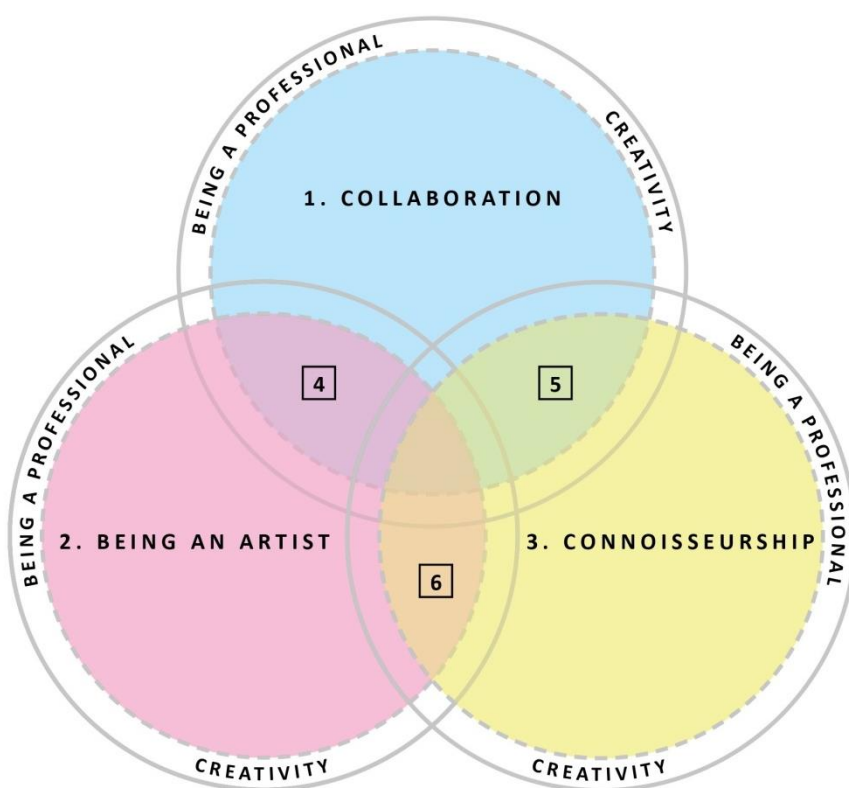


Figure: 2:6 The interconnections of the domains on the CPD model

Each domain can act alone or can overlap with their neighbouring domain. The overlapping areas are numerically located as (4), (5) & (6) on the diagram. These are where an individual domain pairs with another one. For instance;

- **(4)** Collaborative artist: 1) Collaboration & 2) Being an Artist
This concerns personal artistry alone or together with others entering artistic undertaking.
- **(5)** Collaborative connoisseur: 1) Collaboration & 3) Connoisseurship
Teachers that work together to develop knowledge can disseminate expertise.
- **(6)** An Artist Connoisseur: 2) Being an Artist & 3) Connoisseurship
Adopting personal expertise and using knowledge to inform others.

With the interconnections of the domains on the model there is no weighting or a hierarchy of them. They can flexibly exist and co-exist. Any interplay results in the creation of the individual characteristics involved in the professional development. The characteristic may refer to varying

degrees of an individual's particular participation in a skill, task and or competence with separate, paired or a fusion of all the domains. The personality of the teacher can also affect what happens. This is explored by Wenger when considering a landscape of practice. He considers that an individual will have personal characteristics that may enable them to 'be creative, cross boundaries and go deep' (Wenger, 2011). Individuals involved in CPD will have their own external demands that can affect their practice.

2.14 An Expert Art Teacher

Eliza was a primary art AST and she trialled and edited materials. This illustrates a teacher with the qualities of an expert teacher. This is located in the centre of the model (7) (Figure: 2:7). This is achieved when all of the three domains interact. A teacher who achieves an expert art teacher status adopts a proficient knowledge about an area or areas of art pedagogy. The Expert Art teacher will have the capacity to inform and communicate to and with others.

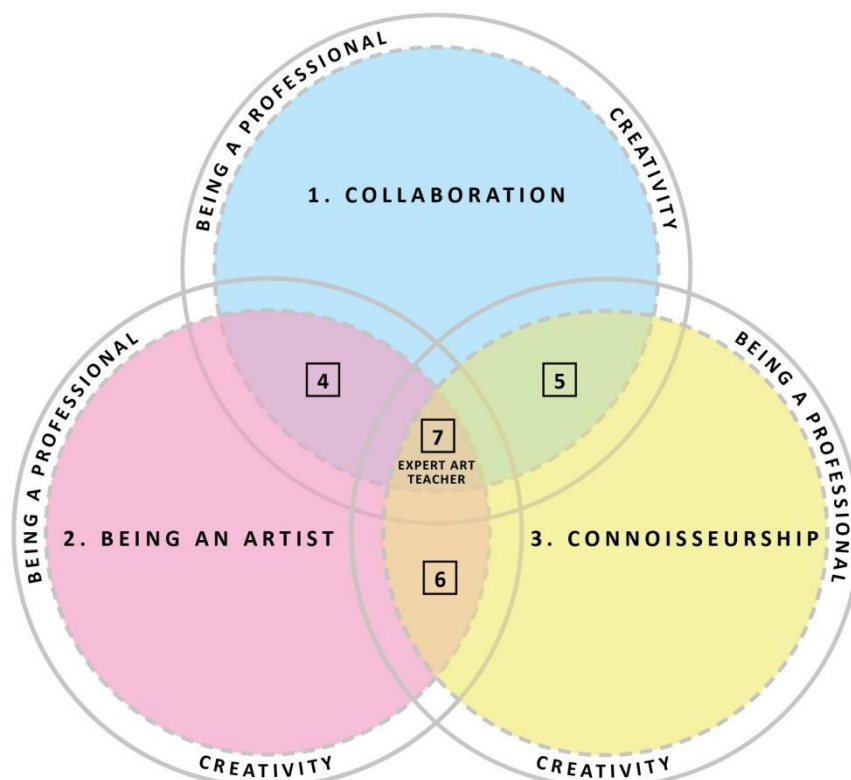


Figure: 2:7 The art CPD model for an Expert Art Teacher.

Eisner says 'one of the most important aspects of Connoisseurship focuses upon the quality of the curriculum's content and goals and the activities employed to engage students in it' (Eisner, 2003, p.75). Together with sharing my principles about planning the teachers are providing opportunities for rich curricula and ones that also have 'multiple visions' (Steers, 2003, p.22). The exemplary case studies illustrate Steers argument for 'needing resources that demonstrate creative interpretations of the art national curriculum' (Steers, 2003, p.23) and further to this they share the choices that teachers make for teaching and learning.

2.15 Understanding children's artwork

In my work I noted that teachers from primary and secondary schools were concerned about progression in art (Figure: 2:1). The National Curriculum (1999) prescribed, to a certain extent, a skeletal suggestion for an art curriculum. This also had associated age demarcations and objectives to be met. This was quite prescriptive and not fully understood by all teachers; they were keen to be assured that their teaching and learning was appropriately pitched. They also valued looking at the standard of the work created in their classrooms, to ensure children's artwork was at the standard to achieve the intended assessment level. The understanding of a progression of skills has links to the domain of Connoisseurship (3) with teachers wanting to know and appreciate 'visual possibilities' (Eisner, 2005, p. 64). This refers to presenting visual examples that show the results of the skills, elements and use of materials that can be seen to understand the implications for art pedagogy.

I have written a County progression of skills for primary schools; this provides a guide for age-related expectations across seven art skills (2: 27). It details experiences and techniques associated with the skills of drawing, painting, collage, printing, textiles and sculpture. Teachers find this invaluable but they often want to see visual examples of art. Secondary teachers were able to appreciate what artwork would look like, but they were also interested to see other schools' work. I organised a network of teachers to create a visual progression of skills to illustrate the written document I had. This would provide a teaching and learning resource by way of a PowerPoint of children's work. The visual presentation enabled teachers to appreciate what progression meant illustrated by children being artists (2). This links to my model with the notion of Being an Artist (2) and presenting artwork. This work enabled children's work to be on display (Illustration: 2:3).



Illustration: 2:3 Visual Progression of Skills PowerPoint.

Six teachers were recruited to assist in the production of a document which would be available on the County website for download. These teachers had a level of expertise in art and working over the course of a year, the group met and produced a Power Point consisting of 236 slides (2: 14). The presentation is divided into a progression of ages for each skill in art. Each section and age-specific example is annotated with thoughts about progression and the activities used for the year group and Key Stage.

2.16 Creating resources collaboratively

Displays that are prominent and celebrate creativity and achievement of teaching and learning usually exist in schools that embrace creativity, take risks and provide professional development to develop curriculum innovation. Schools and teachers often ask me for guidance on display. I sought to develop a resource about display and, working with the ASTs I set about creating a power point (2: 14).

The effect of Collaboration to create resources was 'empowering' (Bell and Gilbert, 1994, p.495). Having time to share, reflect and challenge practice with others was an effective strategy for CPD. This was my impetus to organise further groups to develop their practice according to local and national requirements. I was in a position to offer the principle of formalised networking as a professional development opportunity. The knitting together of CPD offers would enable opportunities for 'learning communities' (Day & Sachs, 2004, p. 46).

2.17 Establishing collaborative groups

I decided to establish a network of teachers to collaborate that would enable me to keep up to date with classroom practice (Figure: 2:7). This would provide an environment as Cordingley states, 'to engage in teaching and learning exchanges' (Cordingley, 2013). I organised for six secondary teachers to meet once per half term. This links to my CPD model with the notion of Collaboration (1) and Being a Professional. Teachers would conduct personal action research as McNiff states to 'improve personal development; to better professional practice, to improvements in the institution in which you work, and to your making a contribution to the good order of society' (McNiff et al., 1996, p.8). This illustrates 'an enquiry orientated approach to learning' (Cordingley, 2013, p.2). The teachers named themselves as the SAS (Secondary Art Steering group), the abbreviated name alluded to the Special Air Services (SAS) and to their special and higher skills set that they were aiming for through research. Each individual teacher shared an enthusiasm and high standard of teaching practice for their chosen vocation.

2.18 Developing expertise in child artists

In the light of the schools' white paper, 'Higher Standards, Better Schools for All' (DfES, 2006) and the paper 'Every child matters' (DfE, 2003), the Local Authority looked to create a Gifted and Talented strategy for secondary schools in Hampshire (HIAS, 2007). This was developed using the National Standards for Gifted and Talented pupils (Mouchel Parkman, 2007). I had previous experience of developing a programme for able and talented child artists when I was teaching (2:28). Now in my inspector and adviser capacity I was interested to define effective practice and provision for able and talented artists again but in a broader context.

My plan was to consider strategies for teachers to work with able and talented pupils in art. I was keen to exemplify in particular the classroom quality standards:

- focus on achievement
- offer extension in depth & enrichment in breadth
- go beyond the school and wider community (Mouchel Parkman, 2007).

I set up a project to cultivate developing expertise in teaching and learning art. Teachers adopted an action research enquiry to question what the characteristics of an Able and Talented art pupil were (HIAS, 2007).

An art day was planned to develop characteristics of students' expertise in drawing and sculpture. Each teacher would identify four pupils, two boys and two girls, from their school to participate in the exercise for two days. As the facilitator I planned the project with the teachers and they arranged the teaching and learning together.

Pupils would participate in a peer art day with pupils from other schools who had also been identified for their ability and skills in art. The focus was to investigate how pupils got involved with the task, how they used practical skills, and what the interaction was between pupils, how pupils collaborated with others and their demonstration of social and creative awareness. This links to the Collaboration domain (1) and the notions of Being a Professional and Creativity (Figure: 2:7).

The workshop was to take place in some gardens with an educational working space. The day started with pupils and teachers doing icebreaker activities and exploring the environment. The teachers took it in turns to lead different drawing activities of natural forms and experiment with various materials. This led to the designing, developing and the creation of sculptures responding to nature. The intention was for the Able and Talented artists to gain an understanding of the process and the translation of two dimensional studies to three dimensional structures.

The day was planned in fine detail with considerations about preparation, timings, content and with expectations for both the teaching and learning. Photographs were taken to share the progress as the workshop unfolded. Pupils did a presentation of their work and reflected on their experiences positively commenting on gaining confidence, discovering creativity, being successful in art, using different resources and enjoying the process and event.

Similarly the teachers reflected on their action research and their discovery by reflecting on what they had planned. The findings commented on:

- the value in the preparation for the day,
- the process of developing larger scale work,
- providing and using new and different materials for the workshop,
- the benefits of collaborative working for both the teachers and pupils,
- exploring approaches to boosting confidence and expertise for Able and Talented students through challenge with others.

2.19 Considerations for expertise

Alongside the teachers' research I noted teachers' open mind-sets of developing their own expertise. They valued developing skills and proficiency to be able to pedagogically lead in aspects of their subject. Again I discovered that teachers benefitted working alongside other practitioners and the extension and enrichment this enabled (DfE, 2016). The communal and sociable climate blended with the educative environment for the teachers' individual and professional growth 'to develop knowledge' (Cordingley, et.al, 2007, p.1). This opportunity provided me with an early insight of the principles that could be developed and the thoughts for deeper analysis that could evolve into my model (Figure 2:7). I witnessed the three domains and the notions of Being a Professional and creativity all being evident together. As Prentice says this research enabled 'critical pedagogy grounded in practice' (Prentice, 2003, p.11).

The sculptures were displayed in the university. Pupils valued their work being exhibited as artists in a public space. Teachers also valued the work being celebrated in a public space and the external recognition of the artistry. They collaborated to create a Power Point resource to record their research and share these strategies for classroom practice (2:14). With the university I organised the possibility for teachers to develop their work into post-graduate and Masters level accreditation. The teachers shared their work on the County website and as an article in the County publication (2:29).

I deduced that these able pupils needed to be confronted with teachers of art who are inspired with their own 'artistry' (Eisner, 2006, p.40) and display a continual enthusiasm and passion for art. I also thought that all pupils in the everyday classroom would benefit from teachers who had the opportunity for specific professional development to examine their practice (Galloway, Stanley and Strand, 2006). I would carry this seed forward for a future opportunity.

2.20 Early steps of Collaboration for developing research and expertise

In tandem with the SAS network I was responsible for developing the Leading Teacher initiative for art with some primary school teachers. This was Hampshire's response to provide an entitlement of learning through a broad, rich and innovative curriculum for primary children (HIAS, 2007). It stemmed from the Government White Paper. The appointment of subject specific leading teachers

would assist with curriculum design in schools and they would also offer specific expertise in a subject.

Six teachers joined the primary school Leading Teacher group to provide exemplary practice materials. Working alongside the teachers I noticed how the group shared social learning by being together. The characteristics of this resemble some characteristics of a community of practice (Wenger, 1991). The similarities were aspects concerning social intercourse, interaction and communication between the teachers about the group's focus in art.

Their use of art language, practical and research skills started to link them together culturally through their subject interest. The notion of 'a community of practice' is usually attached to employees in a specific workplace. The link with this group was collaborating for art CPD. The sense of a community was noticeable with their 'ways of doing things' (McGraw et al., 2003, p.270) such as with recording in journals and creative experimentation. The cultural experience of the CPD was uniting the teachers collaboratively. This refers to the activity in the domain of Collaboration (1) on my CPD model together with the notions of Creativity and Being a Professional (Figure: 2:7).

This drew upon the earlier work I did on planning with schools and also progression and display resources that had been developed. As I travel through my work the aspects seem to thread together, like gems becoming a precious necklace. While I am accountable for providing CPD for teachers, I notice that CPD that features an opportunity for teachers' personal artistry has benefits for the classroom. This is what Eisner refers to as 'authentic experiences' (Eisner, 2005). On my model this refers to domain two of Being an Artist, it is when a teacher has time for their own personal creative enquiry.

Inspired by this group and their examination of a broad and balanced curriculum, we organised an exhibition. The theme was 'Learning in and through art' (2:30). This provided a stage for the teachers' students to exhibit their work. It was also opened to all schools across the county to contribute.

The leading teachers conducted an enquiry about an area of their practice using an action research approach. They adopted the prompt of, 'How can I...?' (McNiff, et al., 2000, p.4). I thought this would support teachers in adopting their Leading Teacher status. It could be that they could be empowered by having an area of enquiry about their practice. It could give an emerging air of confidence with

an increasing expertise about their chosen topic. I thought this could also delineate specific areas that schools might be directed to about support. It would identify which leading teacher would be most suitable for a school to visit for support.

The projects were all timely, related to National thinking (DfE, 2013) and the County response (HIAS, 2006), (2:31). These included:

- Aspects of boys drawing at KS2.
- Broad and balanced planning in art.
- How can we build effective partnerships with artists in art?
- Art enrichment and the able child.

The teachers were invited to present their action research projects to final year trainee teachers at Winchester University. This refers to domain (3) of Connoisseurship, on my model (Figure: 2:7). The intersection of Collaboration (1) and Connoisseurship area (5), being in partnership with other notions of Being a Professional and Creativity, results in the cascading of teachers' research to others. The teachers disseminating their action research are displaying the core principle of my model (7) and Being an Expert Teacher. I also shared information about the offer of professional development available in the County and a presentation about the able and talented artist (2:32). Teachers could use their research projects towards developing accreditation. The information was also entered onto the curriculum area of the County schools website for further dissemination.

2.21 The beginnings of a sustained CPD opportunity

The commonality between the disparate teacher groups was the teachers' personal enthusiasm and commitment to do research in order to support their own learning and command of art and art teaching. They also enjoyed having time to develop their own personal creative ability whilst developing the creative abilities of students. I decided to create a professional development opportunity that also would enable teachers' personal artistic expression, this relates to Being an Artist domain (2) on the CPD model (Figure: 2:7).

I had been handed some information about international travelling with teachers for an educational focus. As a local authority employee I was entitled to apply to lead a group of teachers for a professional development in art. I decided that an application with the focus of creativity would naturally follow on from the CPD I had offered to date.

I thought that a new group could be formed for this opportunity from the groups that I had been working with to date. By unifying the expertise and interests of the groups, a cross-phase network could be created one that had a strong sense of research to date that could be built on with creativity.

Combining the SAS teachers and the Leading Teachers from the primary phase would mean that the County had a group of art teachers that covered the different geographical areas, the different phases of education and types of schools. They all had a responsibility for art and all had some degree of specialist knowledge for the subject. I imagined that the exchange of knowledge and practice with both groups being together would be intensely stimulating and revitalising for the teachers and it would enable the sharing of expertise (Graham and Zwirn, 2010). It could also provide the possibility of a reconnection to teachers own creativity and research (Galloway, Stanley and Strand, 2006).

2.22 Summary

In this chapter I have set the context and background to the evolution of the domains contributing to my CPD model and how they evolved during my work with teachers and art education. This seems to be unlike the construction of other CPD models I have considered in literature as I will share with you in chapter three with the work by Shulman and Shulman (2004), Thurber and Zimmerman (2002) and Graham and Zwirn (2010).

Through working with teachers and art education I recognised the need for me to provide resources to support teaching and learning in art. By facilitating opportunities to create support materials I noted that the qualities of teacher's confidence and empowerment grew as the steps of the creative process evolved. I also recognised that teachers welcomed the opportunity to conduct action research and the energy that this provided for teaching and learning and also for sharing collaboratively.

Art and education were the uniting factors with the discovery and momentum for the provision of the professional development that I was providing. Further to this, the opportunity for teachers' personal artistry made a connection to the individual's creative life. With the thought and knowledge that classrooms would benefit from this I felt that a specific professional development

opportunity to examine this practice could be embedded in a professional development offer. Establishing some teacher groups I noted their enthusiasm and commitment to 'support and empower' (Thurber and Zimmerman, 2002, p.2) each other. The challenge for me was to now build on this, unite them and create a cross-phase teacher group to undertake a sustained CPD opportunity that could develop the domains on my model (Figure: 2:7).

Chapter 3: Developing my CPD model.

3:1 Introduction

In chapter three I will develop my CPD model (Figure: 3:1) in relation to other similar CPD models. As I begin with establishing the group of teachers I will share our journey and my evolving CPD model with the sustained professional development opportunity taking shape and the domains coming alive.

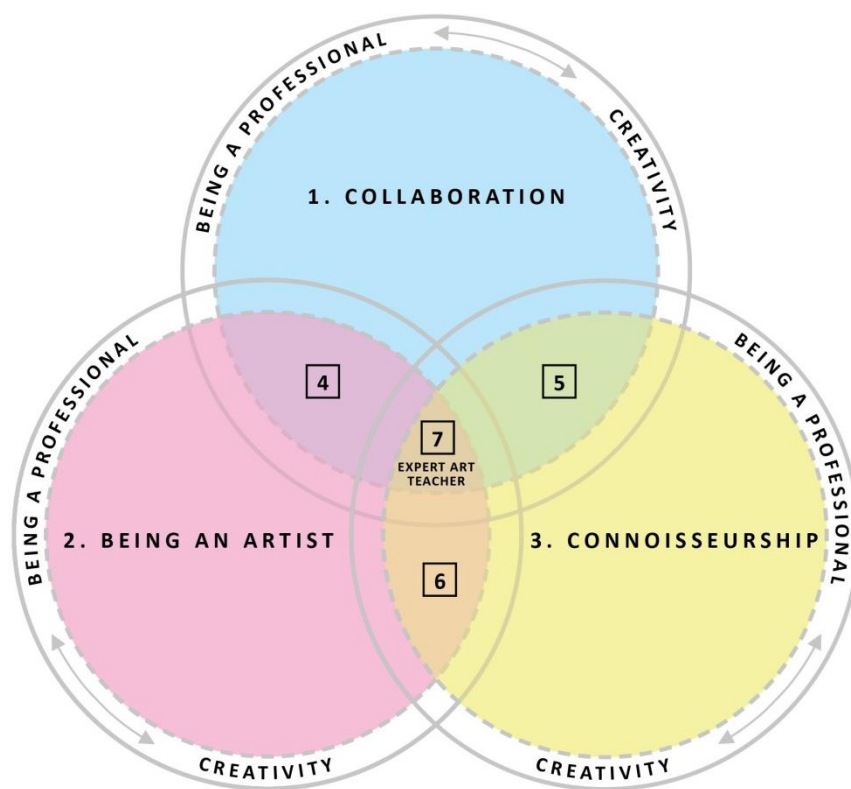


Figure: 3:1 My evolving model of Professional Development Practice.

3.2 The CPD Group

The teachers involved in the art CPD offer were geographically based in schools in the same County in the UK and they were working in different phases and types of school. All the teachers have some responsibility for art in their schools and worked with me to inform some training opportunities. I took on the role of the instigator, facilitator and researcher for the CPD opportunity. The teachers were all at different levels and stages of their education careers (3:1

3.3 Other CPD models

The domains on my model (Figure: 3:1) consider the individual and collaborative nature of those involved in CPD and permit interplay between them. This bears some resemblance to a CPD model proposed by Shulman and Shulman in 2004 (Figure: 3:2). Their framework is presented in a concentric diamond arrangement. It consists of four layers with each layer referring to the individual's position in an institution, with the inner core of the framework being about the individual. This is different from my Venn model' which has three domains and interwoven notions. My model presents the opportunity to relate an individual and the group to the context of the professional development opportunity at any specific time.

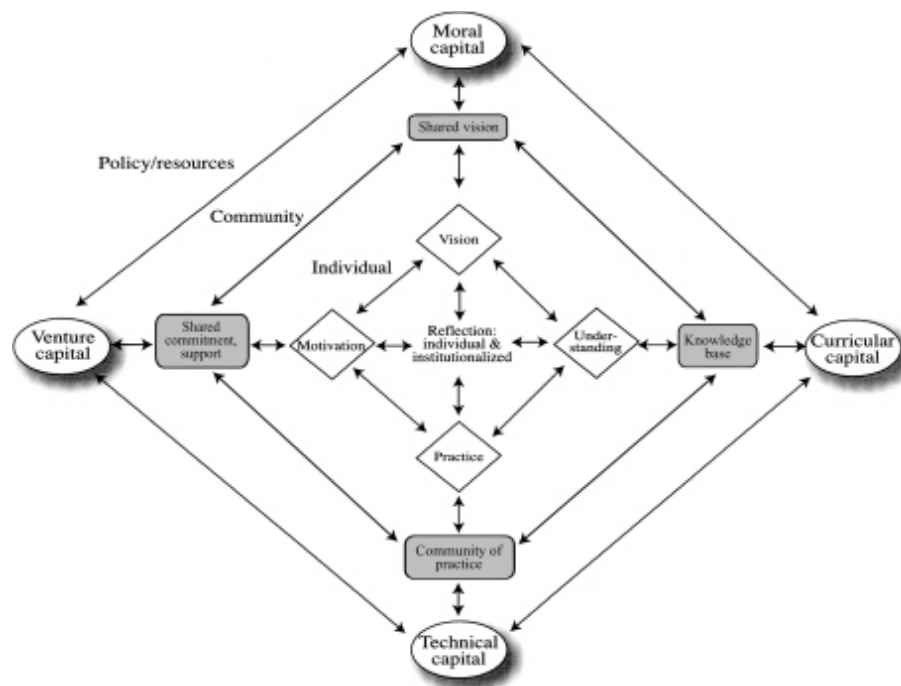


Figure: 3:2 Levels of Analysis: Individual, community and policy. Shulman and Shulman, 2004.

The Shulman framework was designed to focus on developing accomplished teachers in an institution to ultimately inform policy but it was never used. The inner attributes of the individual are considered as being valuable to the community at the third level and then to the institution at the outer fourth level. The focus on the individual and their inner qualities connects to my CPD model. I particularly drew on personal layers of experiences and 'epiphanies' (Denzin, 2001, p.143), with my analysis of my lived practice. An individual teacher's thoughts, actions, dispositions, values, commitments, passions, understanding and skills at a personal level can contribute both personally and collaboratively to nurturing expertise and a learning climate which is at the heart of my Expert Art Teacher model (7). This is also embodied in the 'accomplished teacher' (Shulman and Shulman, 2004, p.260) prerequisites as proposed in the Shulman framework.

The principle of the interplay between the different perspectives of the individual and the community can be considered as similar to my model and domain (1) Collaboration. I also think the plural nature of being with others and it being interwoven into the other layers of their framework demonstrates a resemblance. But the Shulman framework intended this to be for an accomplished teacher in an institution, one with lived experience in a learning community. In contrast my model considers an art teacher who is working on a collaborative CPD project to develop subject expertise for themselves and professionally. The Shulman framework could provide the next steps for teachers in their school following the CPD experience to gain expert teacher standing. A significant difference between our models is that mine has been applied to a real subject experience and lived experience. The domains and layers of analysis become evident as my model came to life and will be set out in this context statement.

Thurber and Zimmerman were concerned with producing an evolving feminist model for art education. Their goal was to educate accomplished art teachers to become empowered and to take leadership roles in programmes in Nebraska and Indiana universities. This was through a series of models they created in the early 1990s. Visually the models use overlapping circles with interconnecting sections like my model but the format similarities end here. The major similarities of their models with mine are that these have an art education focus with in-service teachers (Figure: 3:3).

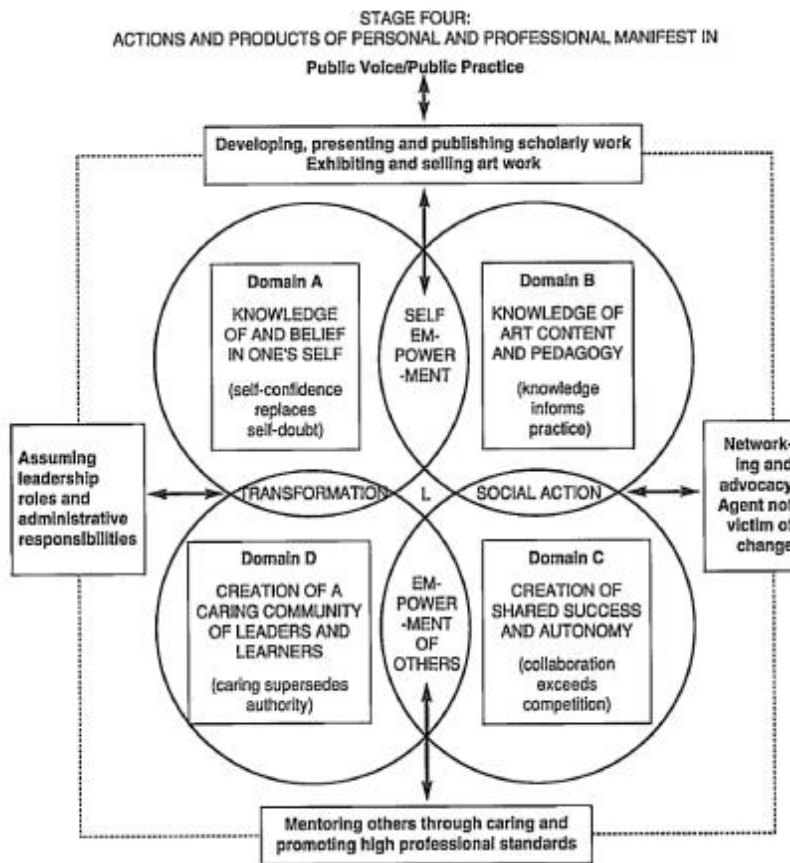


Figure: 3:3 Frances Thurber and Enid Zimmerman's eighth Model concerning empowerment and leadership model for art education, 2002.

An additional likeness is that the model has domains that demonstrate how they can operate singularly and collaboratively and that the more that they interconnect there is an increasing connection with deeper ideas and issues. Another resemblance is that the models consider the teachers individually as artists and teachers and also being together in a community but the focus is on assuming and empowering roles of leadership. A later addition of creativity was added by Zimmerman (2014) to the leadership and empowerment programme; this was 'a new component for considering leadership and art education' (Zimmerman, 2014. p.263). Creativity is an intrinsic component from the start in my model, which combines and circles the model. The Zimmerman (2014) model still has a focus on leadership. My focus is on developing the individual person who is a teacher and can be part of a group and their journey to access the creative process and product and potentially realising Connoisseurship.

Having created and designed my CPD model and a group of teachers to participate in a CPD opportunity I was keen to trial it. The opportunity of funding from the Teachers' International Professional Development scheme (TIPD) would provide a focus and travelling for the CPD. This was an initiative offered by the Department for Education and Skills (DfES) that offered teachers the opportunity of international professional development with a focus on a range of themes. I was able to apply for places and my plan was this would shape and direct the direction of the CPD.

3.4 Application process

As the group leader and the facilitator of the CPD I set about the application for the TIPD programme. It provided a skeleton for the professional development that aimed to enhance art educational values, art practice and pedagogy of teachers (3:2). I hoped that teachers would be open to experiences and any risks to be able to master creativity. This could be working with the group (1), at Being an Artist (2) and it would develop an element of Connoisseurship (3). This ultimately could feed into children's learning (Pye Tait, 2014).

The model offered the possibility of a longer course of CPD; this was an innovation. At the outset I imagined it would be for a year, but it in fact lasted for two. This would be unlike most CPD as OFSTED noted at the time which often happened as 'a short course or as a series of courses' (OFSTED, 2009, p.9).

CPD offered over a number of sessions with teachers returning to share, reflect and plan again had been successful and a powerful form of CPD. Sustained CPD led to teachers sharing with their peers and elements of expertise were happening too, this links to the domain of Connoisseurship (3) and also the expert teacher (7). I was keen to see what would happen with a more focussed and even more continuous CPD experience.

My application set out to secure a trip to Japan. Each teacher completed their application forms and it provided a joint focus for the group, this linked to the Collaboration domain (1) on my model (Figure: 3:1). Working together has traits of 'a community of practice' (Lave a Wenger, 1991) with

the beginnings of a sense of Collaboration taking place. Each teacher adopted the prefix of, 'how can I'(McNiff et al., 2001) to provide a personal enquiry for the CPD. This recognised the teachers' professional capacity as well as empowering them, as noted by Goldacre to have, 'ownership of their research' (Goldacre, 2012, p.2).

Teachers noted a range of different areas of research (Figure: 3:4) on their application forms (3:3). This would provide what other writers refer to as clearly defined procedures and outcomes for CPD projects (OFSTED, 2006), (Day and Sachs, 2004) and (Bell and Gilbert, 1998). It would provide teachers with a personal focus and a commitment to the CPD.

- Cross-curricular opportunities through cultural appreciation
- First-hand experience will encourage enquiry and investigation through teacher's enthusiasm
- An insight of another culture's education system to share with children in Hampshire (Consent for video)
- Hands-on experience of artifacts selected by informed practitioners
- Professional opportunity for in-depth knowledge and understanding of the power of Japanese culture on western art and design(historically and contemporary)
- Social, moral and spiritual awareness of another culture and share with students
- Heightened teacher's knowledge of codes and conventions used in different genres, styles and traditions to enrich classroom teaching
- An understanding of Japanese art, culture and design to communicate and inform 'purpose and audience'
- The opportunity to interface the knowledge about customs and traditions of a different continent and how this influences art and design and compares and contrasts to our art education
- Work in the light of insights gained from others through thorough investigation, discussion and evaluation.(Informed by POS-NC KS3 1999)

Figure: 3:4 Teachers' areas of research.

If the proposed CPD journey were about to offer all of the teachers' personal objectives, it would provide 'a valuable professional development opportunity' (Cordingley et al., 2003) as well. Furthermore there would be the opportunity for teachers to take their research to the classroom and conduct reflection of their enquiries, whilst they were in progress (Schon, 1987). Each individual enquiry could benefit and enrich the group's practice. This would be through Collaboration and their interaction; Graham and Zwirn refer to this as the 'complex dynamic' (Graham and Zwirn, 2010, p.221). This CPD combined teachers' enquiring about their own art practice with being a teacher and Collaboration. Investing in teachers and enabling those to stretch and challenge themselves at both a personal and professional level can impact on learning. OFSTED found that teachers' competence was a key factor to successful teaching (OFSTED, 2013).

Graham and Zwirn examine teachers' personal artistry and artistic activities beyond school and their contribution to teaching (Graham and Zwirn, 2010). Using the term 'ARTography' they consider the interplay of Being an Artist, researcher and a teacher; 'if artistic experience is valuable then professional development that focuses on artistic practice could also be valuable' (Graham and Zwirn, 2010, p. 219). Teachers' subject knowledge is included as key factors to competence and efficacy in the classroom (OFSTED, 2013). Lesson observations will rate performance and note if a teacher is inspired, passionate and energised by the content of their teaching and the quality of learning and strength of engagement in a lesson. If it does it will have a real vitality. I notice that learners are enlightened and illuminated in the classroom when they have a passionate practitioner who is in touch with their subject knowledge.

Similarly, adopting a personal enquiry approach to provide an examination of one's practice is explored in CPD projects for science by Bell & Gilbert (1994) and Ovens (2000). However my model and the Graham & Zwirn ARTography programme (2010) furthers the personal inquiry approach in art. Both of these involve teachers conducting an action research enquiry approach for their own personal development of art skills and then using this professionally for their individual teaching. My model transcends the ARTography model by Graham & Zwirn (2010), Bell & Gilbert (1993) and Ovens (2000) as from the outset of the CPD journey, as the facilitator, I intended that there should be a collaborative outcome. Although the four programmes are concerned with enquiry for teaching mine was also an art-focussed project to explore the development of personal skills to enhance and supplement teaching and learning.

The CPD programmes mentioned by Bell & Gilbert (1993), Ovens (2000), and Graham and Zwirn (2010) show teachers taking an enquiry approach into their teaching with an element of trifold learning in some combination involved. My searches in the literature indicate gaps concerning the collaborative nature of a model which enables tangible outcomes and outputs. My CPD model (Figure: 3:1) enables Collaboration (1) and Being and Artist (2) to be developed in a trinity of learning with Connoisseurship (3). This development applied to the CPD project I have identified is innovative and fills the gap I have noted in the literature.

Once the teachers had completed their applications and the group assembled to start their journey, I developed a questionnaire (3:4) to establish what each teacher required from the CPD (Shulman & Sherin, 2004, p.134). The information would help me to plan the CPD programme. I wanted to ensure that it was a multidimensional opportunity that would appeal to each of the teachers who were at different stages in their teaching and with individual artistic needs. I felt this planning would be essential to organise a baseline of needs from which I could successfully construct a tailored CPD provision (Cordingley et.al, 2003). The requirements for the different needs ranged from techniques and skills, to cultural understanding.

3.5 Preparation for collaborative CPD

From the initial questionnaire I decided that practical art opportunities were required and an appreciation of another culture, as the trip was planned to go to Japan. The cultural aspect seemed to provoke teachers' curiosity, fascination and the need to be creative. I thought this interest could be utilised to get teachers to record their professional development journey and also to engage in their own artwork.

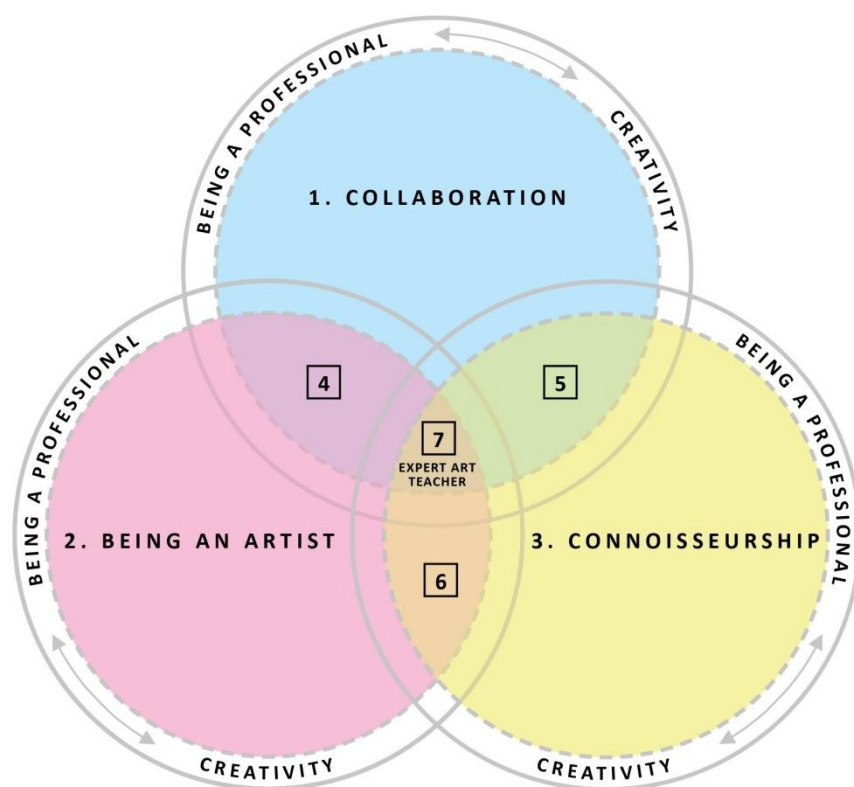


Figure: 3:5 Activating my model of Professional Development practice.

This is the point that if you imagine my model (Figure: 3:5) as a series of wheels turning, then the circles would begin to move, and the teachers would start to engage with the professional development. The threads of Being a Professional and Creativity start to come into play with the CPD developing. From the early meetings and discussions with the teachers I saw a willingness and receptiveness to teachers being creative personally, professionally and collaboratively. The nature of the TIPD programme required that we had to be accountable and keep a record of the professional development journey.

I had been doing some training on sketchbooks which considered their use and approaches to keeping them across the age ranges in schools. Even in primary schools where it is only statutory to keep sketchbooks from KS2 (DfE, 1999), I was encouraging all years to be creative about using a book to record their art. I was urging teachers to encourage children to see their books as art pieces too and to be a place that reflected their thinking, ideas, processes and creative practice. This

exemplifies the domain of Connoisseurship (3) on my model and also draws on my expertise as identified at area (7) of my model (3:5).

In my introduction I discussed the 'creative process' in the broadest sense of creativity. Now the using of a sketchbook and sharing an individual's creativity echoes what Robinson refers to as the 'creative process' (Robinson, Mountain & Hulston, 2011, p.4). This is in the context of 'Being an Artist' domain (2) on my model. In addition to this, with this CPD, I wanted the books to record the journey of the CPD. In discussion with the teachers the books became known as visual journals. Most of the teachers selected a concertina A5 book.

3.6 Using visual journals

I had identified the teachers for their effective practice in art, in their classrooms and schools. The keeping of the visual journal was new to some. It could be used to communicate each of the three domains that I refer to in Figure: 3:5. It was agreed with the group that they would be the tool for recording their experience of the professional development opportunity. These would provide a visual and written diary of the domains of my CPD model and the interchange of them, located at four, five and six on my diagram.

I developed a workshop about keeping journals and ways of recording our journey. This demonstrated a variety of experimental and investigative approaches to capturing an experience and different annotating ideas (3:6). This echoes the idea referred to by Witkin of 'holding forms' (Juslin & Sloboda, 2010, p.178) which describes the recording of accounts that contain memories and feelings conducted over time. I shared a variety of ideas by authors who had created and analysed journal keeping such as Robinson et al., (2011), Wasserman (2007), New (2005), De Vries (2008) and Perella (2004). The examples served to stimulate the teachers' creativity as artists, teachers, researchers, and collaborators in the professional development journey. It provided some neutral materials for the teachers to be able to talk about and from which to gain confidence to be able to create their artwork, and then to share it with others.

I modelled luggage tags for annotating within the journals and combining them with experimental practical art techniques (Illustration: 3:1). Teachers were connecting to their own artistic talent for their personal responses to the workshop and this generated a 'learning climate' (OFSTED, 2006, p.3).



Illustration: 3:1 My example of using tags in the Visual Journals.

Despite the teachers having a responsibility for art in their schools, all had different aptitudes. Some had a specialist art degree whilst, for others, it was a specialist option of a primary degree in education. Universally all the teachers were receptive to the CPD which gave a multifaceted opportunity. On reflection, the workshop introduced the different domains of my model. It offered the opportunity for Collaboration, domain (1), with the other members of the group. The practical art session provided the space and time for the teachers to explore the idea of doing their own art work and to work as Being an Artist, domain (2), albeit on 'a small scale' (Cordingley, et.al, 2005,p.3). The workshop enabled the teachers to examine their own artwork and to start to consider sharing this with others in some way, this displayed elements of Connoisseurship, domain (3).

I was keen that the journal should promote thinking, reflection, progress and the development of ideas. The teachers could freely present and trace their personal journey. I imagined this would represent their personal, professional and collaborative development. The visual journals would be used as a 'tool to investigate' (Gilbert, 1998, p.256) and to record their opportunity.

After a few weeks and at a meeting with some of the teachers, they were excited and challenged by a primary school teacher called Peter and his autobiographical use of luggage tags in his book (Illustration 3:2). This was the moment that teachers started to realise and to believe in themselves as artists. This significance signals the activity of domain two (2) on my model and areas (1 & 4) with the combination of the collaborative opportunities between the individuals in my art CPD.

Peter had created a page which was an art piece in itself; he was proud as he said that, despite his love of art and all he did, he had never actually kept a visual journal. He gained the respect and appreciation of the other teachers who admired his creative response. This incident developed a camaraderie and liveliness within the group. They admired his work so much that they playfully suggested plans to sabotage it. I was starting to appreciate the flourishing of the collaborative professional development that enabled 'innovation and creativity' (OFSTED, 2009, p.37). For some this was a turning point with teachers reflecting on their own progress and an aspiration to develop their own ideas.



Illustration: 3:2 A page from Peter's journal using tags in his Visual Journal.

The A5 concertina books opened up to stretch to about five metres and the teachers considered that these would provide an eye-catching presentation in a summative exhibition. They gave their permission to share their work in an exhibition and for the research purposes of the CPD.

3.7 Cohesion and Collaboration

The international CPD visit was intended to be to Japan. Whilst waiting for news about the trip I wanted to keep the group's interest and commitment alive. In the initial questionnaire the teachers said that they were looking forward to finding out about Eastern culture so I planned a visit to the British Museum's Japanese collection in London with a visit to the display and a talk by the curator.

As the facilitator I found myself to be an active participant. I worked alongside the teachers and recorded what interested me personally (3:7). I could not have imagined the value of working alongside some of the teachers and modeling the use of watercolour pencils in a gallery. I was talking about my decisions and thinking about my choice of my subject as I did it. This came naturally to me and I approached it as if I were teaching children on a gallery visit. This episode sharing teachers' value for practical experience confirmed to me that the needs of teachers could not be underestimated. Again I was modeling and acting as the Connoisseur on my model (3) and Being the Expert (7) showing them what to do.

This transfer of learning (Cordingley et.al, 2007) serves to illustrate my model (Figure: 3:4) in action. Being in the position of facilitator enabled me to assume a teaching role but with a level of expertise. My aim was to nurture the teachers' desire to connect to Being an Artist domain (2), to use their 'personal innovation' (Thornton, 2005) as an artist, separate to their professional teaching role. The visual journaling and the art CPD were acting like mirrors for the teachers to look at themselves.

Whilst in London, I arranged for the group to have a Japanese meal in order to experience another dimension of the culture. Teachers photographed their meals being prepared (3:8). They had ideas for themselves and each other. I left the teachers to spend time together. Walking away, I remember thinking it was embryonic for the project. The social gathering further assisted the group to connect (Wenger, 1998). Being away from their schools for the day provided an opportunity for the teachers to believe in their creative identities and Being an Artist (2), (3:9).

I organised some Japanese lessons to provide some language skills to use when we were travelling. It was a totally new experience for everyone, it was purposeful for the trip and the teachers were motivated and curious to learn the language. Reflecting on my model (Figure: 3:5) it was as though the two notions, denoted by the outer lines of Being a Professional and Creativity were uniting the group. The teachers were creatively learning language and the session was acting to orientate the learning (Cordingley et.al, 2007). Further to this it was helping the group to collaborate (1). I created some pocket size language prompt cards for the group to have to hand when travelling (3:10).

A powerful contributing factor to the success of this CPD opportunity was the interrelationship and connection of the individuals in the group. Randomly selecting participants for a CPD project may not give the same result (Bell & Gilbert, 1994). Having a facilitator who knows the individuals and their work is essential to effective CPD (OFSTED, 2007). I also think that being with people having similar interests such as art can help to increase the impact and value of the CPD. It can also increase confidence, belief, knowledge, commitment 'and enhanced practice' (Cordingley et al, 2003, p.7).

My vision for art CPD to enrich the offer of art education in the county provided the impetus to broaden teachers' professional development. Authors mention the benefits of extending to working with others, for example OFSTED refer to 'external partners' (OFSTED, 2009) and Pye Tait talk about working with the 'wider community' (2008). The provision of a cross-phase opportunity enabled an appreciation about skills and progression for school aged children and for 'thinking about connections and transitions' (Prentice, 2003, p.37). The teachers discussed implications for the classes they taught during activities and appreciated implications for progression first hand.

3.8 Reflection

I thought we must be near to receiving information about the trip to Japan when I heard the news that it would not be happening. My diary entry states, 'catastrophe and exasperation' as I learnt of the update (3:11). I felt uncomfortable and responsible on hearing that a host partner could not be secured. This sense of accountability revealed how much the CPD had come to mean to me. It

would also give me an understanding of what it meant to the teachers too who were positive and supportive and revealed that they valued the opportunity.

One secondary teacher commented, "It would still be really good to have practical time together as a group, investigating Japanese processes and to share with each other what we are doing in the classroom". A primary teacher stated, "I felt privileged to be part of this group with likeminded individuals, it really helped me start my book and journey. I was interested in the link of stories in art and use of symbols; it has helped me build up my personal and creative journey". Teachers' thoughts made me realise the interrelationship between the teachers, and that the professional development opportunity had already had an effect on the personal, professional and collaborative experiences of teachers.

With the demise of the trip the teachers wanted to capture their work by making a collaborative book. This was to be treated as a reflection and a summary of the professional development experience so far and it would share, in the context of my CPD model, the teachers working in Collaboration (1) and Being an Artist (2). Teachers would choose two pages that summarised their professional development experience. This showed resilience and determination to value the professional development opportunity. It provided a natural pause for reflection in teacher's action research enquiry cycles (McNiff et.al, 2000). It served as 'moment to renew and draw breath' (Day and Sachs, 2004, p.197) and from the unexpected turning with the CPD experience the group united.

A teacher stepped forward to collate the pages and I considered it empowering for the group to take responsibility for tasks in the CPD. In my model this represents the developing of Connoisseurship (3) and areas (5) and (6). When I looked at the draft book I was stunned by the range of work that had been created. It was a collection of artists' works, it embodied the artist qualities as Britton describes 'ideas itself, ideas, and many ideas move back and forth across his mind as a constant traffic' (Britton, in Prentice, 1972, p.12). The work shared active thinking and experimenting and a diverse display of each individual's journey. The pages are a gallery for the domains on my model (Figure: 3:4). The journals successfully held thoughts and ideas of the teacher's journey as Witkin described. They encapsulate artists Being Artists; this is area (2) on my model. The construction of the book draws the fragments of ideas together and presents the first

demonstration of the cross-phase group collaborating together as artists (4) and teachers publicly (Illustration: 3:3). This work drew on their own creativity and artistry and was now available for others to see (3.12). This represents the connoisseur domain (3) and culminates in achieving the Expert Art Teacher status (7) with the interconnection of all the domains occurring.



Illustration 3:3 Fragments of teachers' artistry pages.

The CPD I was providing offered the opportunity and a structured impetus for those involved to engage with their personal artwork. It enabled what was identified in the Artist Teacher Scheme as a place for, 'sense of identity, practical and theoretical input and accredited acknowledgement of the value of their mutual practice' (Thornton, 2005, p.11). The Artist Teacher Scheme (ATS) is a professional in-service scheme offering a CPD scheme that was started for art teachers in 1999 by Arts Council England and the NSEAD and is still offered today. It provides opportunities for training and opportunities to engage in art practice and professional development. My CPD offer enabled teachers to combine Being an Artist with professional practice alongside others whilst in school. Teachers had to independently apply for the ATS and it operated outside of school time whereas my offer was embedded into school's time and provides a holistic offer.

Looking at the Japan book the different interests and approaches that the teacher invested in are evident (3:12). Some are deeply personal with their narratives of thinking and interests and some have teaching ideas fused into their work. There were a variety of interests and responses that stemmed from the CPD inspirations, these included responses derived from the Japanese language lesson, an historical appreciation from the visit to the British Museum Japanese collection, an examination of art techniques concerning Japanese woodblocks, painting in the style of a Japanese artist to a local scene and using tags as a canvas for artwork. This early encounter with reflective practice provided the opportunity for individual expression (2) and the collaborative cohesion (1).

There were good reasons in the books to continue the professional development. The experience provided a method for the teachers to believe in themselves as artists again or even for the first

time. This provides an approach to 'enhance whatever artistry the teacher can achieve' (Eisner, 2005, p.57). Space for personal artistry was enabled which could be separated from professional learning (2).

The book captured thinking by teachers being artists and present what Witkin terms as 'memory fragments' (Juslin and Sloboda, 2010, p.177). The collation of pages for a book acted as a gallery of their journal pages to date. This was a significant moment for the group and could be classed as an 'epiphany'. On my model this refers to domain (1) and the intersection with the other domains. This learning can be attributed to the principles of constructivism that claims that humans create knowledge and meaning by an interaction between them and their experiences and ideas (Cox, 2005, p.529) and Bell and Gilbert, 1994, p.34).

The pages of artwork enabled the construction and deconstruction of personal stories or what Clandinin and Connelly suggest is, 'narrative enquiry' (Clandinin and Connelly, 1990). Each teacher had a story with their creativity being evident whilst simultaneously maintaining their professionalism. This relates to the notions of Being a Professional and Creativity that surround the domains on my model (Figure: 3: 5).

The visual journals provided a physical place to record the emerging of the professional development opportunity. It provided a mental and physical space to communicate an individual's perceptions of being the artist (2), a teacher and a group member (1). The journals could communicate their 'private and secret' (Perrella, 2004, p.7) participation with the CPD. Teachers fed back on questionnaires (3: 13) that the opportunities to be creative benefitted them professionally. They were applying their knowledge and understanding and finding the 'best ways to inspire pupils' (DfEE, 1999). In discussion one teacher, said, "this is the best thing; it makes me feel a professional and an educationalist researching what I do". Using them in different ways teachers created their own story, their personal and professional position and their development. Linking to my model enabled teachers to keep developing academically and creatively and it provided an aspiration to develop Connoisseurship (3) and expertise (7).

The focus on Japan had provided a taste of non- Western art. It had evoked an interest in the unfamiliar culture of Japan in a similar way to the Exoticism movement in the late nineteenth century with Paul Gauguin's Tahitian visual representations (Illustration: 3:4). Japanese art and culture affected fine arts, sculpture and architecture and particularly decorative arts in Western culture. There was a similar influence with the study of Japanese culture and the CPD group. Elements from the journey so far including the journal pages, printing workshop and the British museum trip permeated the teachers' journals with elements creating collages of the experience and inspirations. This reminds me of the overlapping patchwork background of Vincent Van Gogh's painting inspired by all things from Japanese culture 'Portrait of Papa Tanguy' (Illustration:3:5). The initial signs were that teachers were able to engage in personal art making (Galloway and Strand, 2006). The CPD was providing an 'area away' (Wenger, 2011) from everyday life, home and school and the various responsibilities accompanying individual professional teaching roles.



Illustration: 3:4 Paul Gauguin's sketchbook page 'Envois of Oro'.

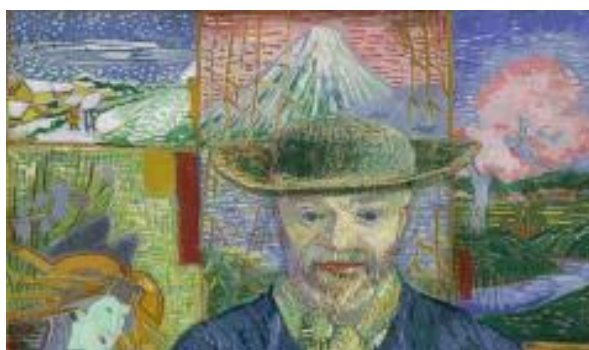


Illustration: 3:5 Van Gogh - Portrait of Pere Tanguy 1887-8.



Illustration: 3:6 A pupil's response to an exam question about Japan.

Some of the secondary teachers were particularly pleased that a question on the GCSE exam paper that year was about Japan and this was able to influence children's work and resources (Illustration: 3:6). Now, more than ever, I wanted to secure a TIPD visit as this initial introduction revealed that the principles inherent in my model were operative and could be expanded further.

3.9 Other examples of CPD taking place

Simultaneously with the art CPD I planned other collaborative research opportunities and used visual journals. With a group of newly qualified teachers (NQTs), I introduced using a visual journal for them to record their first year of teaching. The course aimed to enable teachers to extend 'their art subject knowledge through targeted workshop activities and practical school based tasks. You will create a visual journal to record your personal and professional development in school as an NQT' (Stillman, 2009), (3:14). This was innovative in Winchester University.

Offering this to teachers early in their career gave them a taste for aspiring to on-going CPD. Some NQTs came from PGCE courses with some Master's credits associated with their awards that could be used towards the MA units required. The unit I had designed accounted for 20 units and was innovative. It could be developed to contribute towards three different awards, those of Professional Graduate Certificate or Postgraduate Certificate or a Masters level in Education: Professional Enquiry (3:15). The focus for the NQT related to my model concerns the surrounding threads of Being a Professional and Creativity, but with an emphasis on the domain of Being an Artist (2).

Recording in journals for part accreditation for PGCE pupils was used in a slightly similar way by Gilbert (1998) and Gillham and McGilip examine recording in a 'creative process journal' (Gillam and McGilip (2007, p.177). Uniquely the journals enabled the NQTs to share their commitment to CPD and for keeping a personal portfolio going (Pye Tait, 2014). It also assisted them in gaining confidence in their critical reflective and analytical skills whilst engaging in the exploration of image and text in their journals. One summative presentation shares the work of a teacher employed to teach a course which was not her specialism (3:15). Over the year the process of examining and recording in a journal supported the teachers in arriving at a new way of presenting and approaching the course which was embraced by pupils and also colleagues.

I also offered a similar professional enquiry accreditation for Primary subject leaders in art (3:16). In a similar way teachers could use a piece of focussed research about their own practice for accreditation. Teachers did a presentation about their research and had the opportunity to develop their work into an accreditation. Providing collaborative CPD and using research creates the opportunity for what Mason describes as, 'exciting possibilities' (Mason, 2008, p.152). The focussed critical enquiry on pedagogical practice enabled teachers to review the requirements for personal and professional development (OFSTED, 2006).

On reflection, I see there was a pattern to my approach of working with groups of and learning (Shulman & Sherin, 2004). Creating this climate is pivotal to my approach to CPD (OFSTED, 2009).

The CPD that focused on Japan had validated the worth of the CPD project. The domains of my model had been activated with the group of teachersI planned that on-going dialogue via emails and questionnaires would capture and to monitor any influence of CPD from beginning to end (3:30).

An alternative offer was made by TIPD to travel to Milan. The Japanese elements of the CPD work so far would inspire the continued CPD and we could use the previous application forms for the different destination. There would be a few changes with teachers who could not attend the actual visit because of personal commitments, but all would still continue with the CPD in the UK. A revised date for travelling would be during the Easter holidays.

3.10 Summary

This chapter has discussed the bringing together of a group of teachers for a professional development opportunity. This enabled me to test my CPD model (Figure: 3:5). Comparing my CPD model with other models and programmes shows there are some similarities concerning the model's construction and its contribution to knowledge and practice.

My search for comparable CPD models in art did not identify any in the UK. It led me to two American examples that provide structures for sustained CPD for teachers. The Shulman and Shulman framework aimed to prepare an effective learning environment by 'fostering a community of learners' (Shulman and Shulman, 2004, p.260). Despite focusing on individual and community learning the authors' conclusion from their CPD model reveals that it 'fell short' (Shulman and Shulman, 2004, p.269) of achieving its aim. Unlike this model, as the researcher, I am also the facilitator of the CPD and an active participant in offering and conducting the art CPD. This enabled a closer relationship between me and the teacher and their practice. It also means that the multi-dimensional composition of my model with the domains and the interaction between the domains can be finely tuned and directed to ensure success. This innovation enables the CPD to personalise a teacher's learning and for them to develop aspects of expertise personally and professionally as the following chapters will show.

Thurber and Zimmerman's fifth CPD model (1990) is for art educators. This American model has the goal to develop and empower female art teachers for leadership and management in universities. My art CPD model fundamentally differs as it provides an inclusive CPD opportunity for all phases of education, for all teachers at any stage of their profession. Innovatively the three domains of Collaboration, Being an Artist and Connoisseurship that make up my model enable it to be used for developing personal and/or collaborative learning and/or expertise as an artist whilst alongside this having the potential to develop expertise and knowledge for teaching creatively. This could support leadership and professional promotion, as Thurber and Zimmerman's fifth model does. Ultimately my model focuses on developing personal artistry which can also have impact in the classroom. In addition, my model has creativity embedded from its conception which can promote a wealth of new ideas and thinking. Thurber extended the inclusion of creativity from 2014.

CPD programmes exist in literature that provide opportunities for personal artistry such as the Being an Artist domain (2) in my art CPD model. Training with an emphasis on personal art is considered by Galloway et al (2006) and Graham and Zwirn (2010). My CPD project differs because alongside the training opportunity for developing individual personal artistry is the domain of collaboration. When the domains of my model are working in conjunction with each other they can heighten the CPD's efficacy as exemplified in sections: 2:17, 2:20 and 3:9.

Teachers conducting research as an artist in the classroom is addressed with the artist, researcher and teacher programme of 'ARTography' (Graham and Zwirn (2010)). The art CPD opportunity extended this as it provided research opportunities with teachers conducting Action Research enquiries, both in and out of the classroom and both in the UK and abroad. The domain of Connoisseurship in my model provides a mechanism to enable teachers to disseminate their work as they develop aspects to cascade their practice and expertise. A further contribution to art CPD literature concerns the teachers' use of journals as researchers. This provides an approach to visual methodology as is shown with the Master's level accreditation opportunities. In addition to this they also prove to be effective containers in which to hold memories (Juslin & Sloboda, 2010, p.177).

As the art CPD builds momentum, so does the use of the visual journals as a tool to record the CPD. This builds on literature identifying sketchbooks for academic accreditation purposes (Gilbert, 1998). Uniquely the visual journals serve to capture evidence of the domains of my art model and also evolve as art pieces. The pages from the visual journals can be read as narratives, in a visual form and capture the personal stories of the teachers (Connelly and Clandinin (1990). A 'learning climate' (OFSTED, 2009) is established with the teachers working collaboratively (1) and developing their personal artistry (2) and their visual journals provide a platform to testify to the worth of the CPD as ideas are opened up for children's learning in the classroom.

The unpredictability of when the planned CPD was taking place and then the cancellation of the visit to Japan enabled a CPD opportunity to expand teachers' knowledge. It opened up the research of a cultural Japanese journey that otherwise might not have happened and which expanded the creative opportunities. The shift of the trip to Italy then provided the rich Italian art landscape for the CPD opportunity. In some ways it proved a more accessible location for ease of communication. The ideas learnt from the Japanese focus synthesised with ideas of Italian art and education. My CPD model had the opportunity to be trialed and showed that it and the group were both resilient and transferable in terms of a focus.

Chapter 4: Emerging Experts

4.1 Introduction

With the CPD journey evolving I had started to see my model come alive with the three domains of Collaboration, Being an Artist and Connoisseurship. In chapter three I identified that there were some intersections and overlaps of the model as the CPD offer happened. I was curious to establish what innovations would manifest themselves as the domains of my model overlapped further as the CPD continued. I was on a personal journey to seek out what I could learn as my model was activated. My approach was underpinned by the principles of grounded theory (Glaser, & Strauss, Anselm, 1967) as my emergent thinking guided me where to go and what to do next.

4.2 Change of destination: Milan not Japan.

The change of destination made me think of the journey so far as a rehearsal. I got the teachers to complete a questionnaire to find out their knowledge of Italian art and education and anything I should know about their needs and awareness. This was 'to help me gain some clarity on what I thought were the subtexts beneath what was being said' (Gulla, 2003, p.160), (4: 1). From the questionnaires I sensed the cohesion of the group; they wanted to find out about the Italian education system and the country. This helped me to plan some CPD for the teachers, inform itinerary decisions and kept them engaged. As a hands-on subject specialist facilitator in an education project I have learnt that it is paramount to be in touch with the practitioners in receipt of the CPD and to 'enable the development of enthusiasm for collaborative working' (Cordingley et al., 2007, p.1).

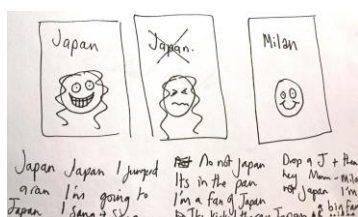


Illustration: 4:1 Milan not Japan (teacher – Ruthie).

I asked the teachers to write on the bottom of their questionnaires a comment about their feelings now it was 'Milan not Japan' and the responses provide a sense of the individual communicating their reflections and personal thinking (4: 2). Selections of the comments were 'disappointment and frustration' to 'enthusiasm' and 'positive experience' to one teacher's visual representations of her thinking of the change of destination for the CPD (Illustration: 4:1). This represents area (4) on my model, the intersection of Collaboration (1) and Being an Artist (2) with the connection of the group individually impressing on the personal appreciation of the teachers (Figure:4:1).

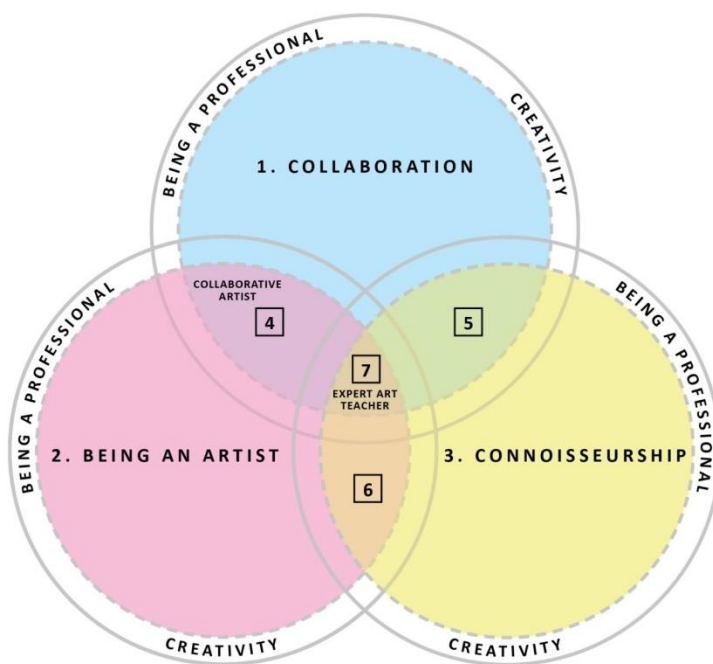


Figure: 4:1 Area 4: In the section of Collaboration (1) and Being an Artist (2).

As the facilitator in the sustained CPD I have been quite hands on in the provision and content and I share good relations with the CPD recipients (Bell & Gilbert, 1994) and (Cordingley et al., 2007). I had to be considerate of the specific needs of my cross phase CPD and the particular requirements that having a group of primary and secondary teachers with varying degrees of art specialist knowledge might require (OFSTED, 2006 and Prentice, 2005).

The reviewed TIPD project was to be to Milan during the Easter school holidays (4:3). There would now be two new teachers who would travel abroad. These teachers had been previously working with members of the group in other strategic meetings. They were like- minded professionals with similar attributes and abilities and could use their 'strengths' (Robinson, 1995, p.125) to integrate

into the group. The Collaboration (1) of the group with their journey so far had formed a cohesion that made them open to adjustments when there was a change to the group and they welcomed the newcomers. This serves to further assert the increasing bond and culture that was evolving. This is what Cox comments on as the 'intense and creative relations that arise' (Cox, 2005, p.13) when a number of people come together for an activity.

4.3 Preparation for artists, teachers and the group.

I arranged for there to be an Italian language lesson and again, as I found previously with the Japanese language lesson, the experience seemed to take the teachers into a new learning zone. It was acting as Robinson and Aronica state to be a 'limbering up' (Robinson and Aronica, 2012, p.86) activity for learning (4:4). It provided a situation away from anything else happening in teachers' lives. It created an atmosphere and awareness for learning something completely new and it enabled an engagement 'in and for learning' (Wenger, 2011).

Over time the CPD seemed to be offering teachers' scope for new experiences, self-awareness and a space for mindfulness. It was 'opening minds' (Csikszentmihalyi, 1996, p.125) and permitting the teachers to be learners in the present whilst planning and looking at themselves in relationship to others in the group and the wider environment. They were on a journey of self-discovery and were deepening their own understanding about the present context, the future and going to Milan. The interactions of the three domains on my model 'set in the socio - cultural context' (Csikszentmihalyi, 1996, p.23) were enabling creativity to happen.

Suddenly the CPD opportunity became even more real with a departure date given. This acted to focus the CPD time that the group had together. Teachers continued with their visual journals independently now focussing on Italian elements. They shared their work at meetings and I noticed that there was a growing 'creative energy' (Csikszentmihalyi, 1996, p.346) between the group as the international visit got nearer. One teacher volunteered a printing workshop session for everyone to develop visual journal pages. This was a skill she had mastered personally over the years. In relation to my model (Figure: 3:1) this refers to teachers examining practical skills together in Collaboration (1), personally by Being an Artist (2) and taking a leadership role with Connoisseurship (3). Creativity

is the uniting my model as the activities take place. The extent of the creation or 'recreation' (Boyce Tillman 2017, p.18) of teacher's artistry depended on each individual teacher.

It was interesting for me to discover the process of my model and to witness it coming alive. Kiera planned and led a dry roller printing workshop for the group. She had developed the method whilst she was teaching. She was an AST but she had not performed the technique with teachers, or with teachers from different phases of teaching. She also adapted and challenged her techniques for herself by adding considerations of collaging different papers and dry rolling patterns over the top (Illustrations: 4:2).



Illustration: 4:2 Dry rollering print workshop.

She led the workshop and portrayed the characteristics of a collaborative artist as identified by area (4) on my model (Figure: 4:1). She was using her own skills developed as Being an Artist (2) and she was experimenting as an artist with the group (1) (Illustration: 4:2).

At this point I saw the group's confidence and creativity thrive on my model at domains (1) and (2). They worked together becoming collaborative artists as they experimented and shared their findings of printing and their own designs. Kiera controlled the learning and domains (1) & (2) together with the domain (3) of Connoisseurship as she delivered the workshop. Also the domains combined with her becoming An Artist Connoisseur as located at area (6). She was drawing on her skills as an artist and her knowledge and understanding from the classroom. This was combined with creativity and it

enabled her to provide a unique training opportunity to the members of the group. It had characteristics of the onset of the core central principle of my model with the teacher being an expert art teacher as located at area 7 (4:5).

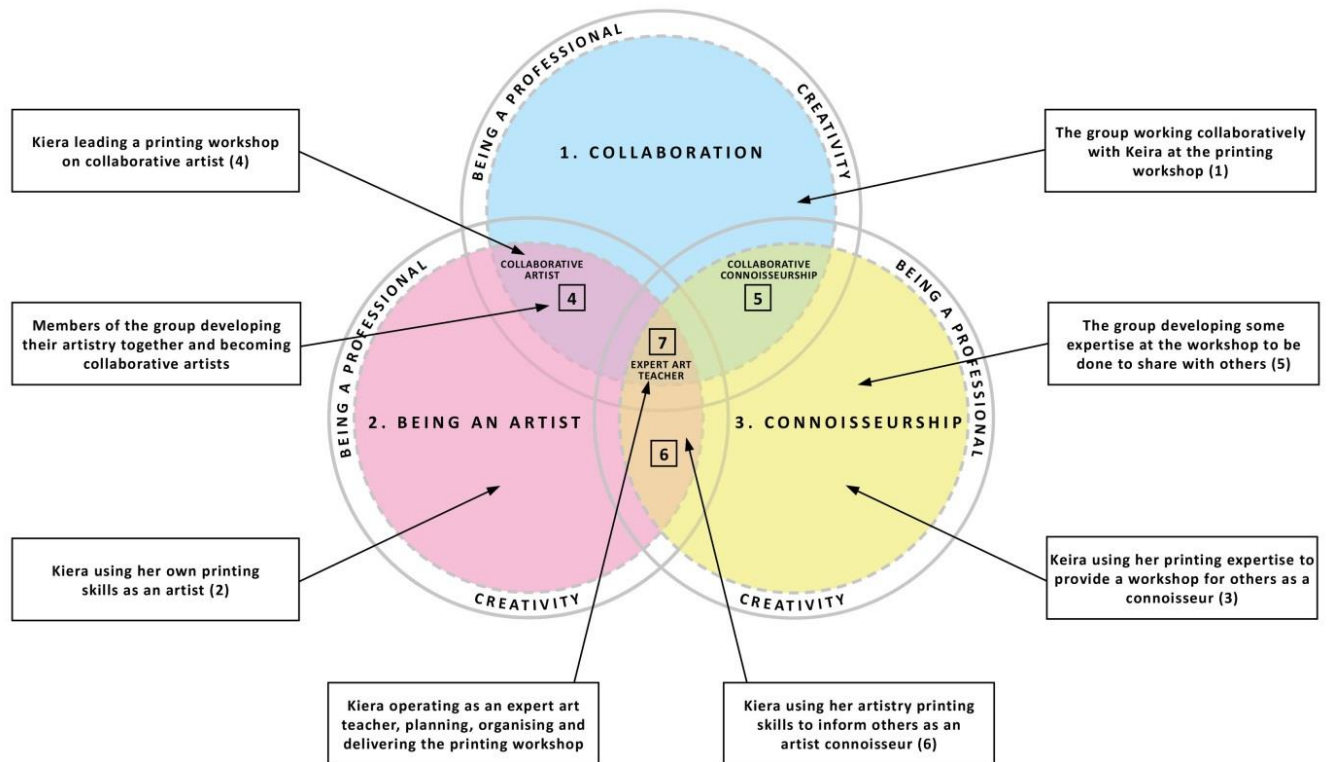


Figure: 4:2 My model with the domains and intersections coming alive.

With time each teacher had increasing states of attentiveness about Being an Artist and was capable of moving into ‘a higher state of consciousness and self-realisation’ (Manley Hall, 1907 cited in Boyce Tillman, 2017, p.84). As individuals paid attention to their creativity and the qualities of curiosity, experimentation and artistic skills this ‘affected the senses and an individual’s faculties’ (Manley Hall, 1907) and raised their artistic skills and thinking.

4.4 Steps in the creative process.

The planned CPD activities marked an upsurge in teachers' confidence with them wanting to share with others and take the lead. After the initial preparation and growth in personal artistry, their ideas underwent a period of 'incubation' (Boyce-Tillman, 2017, p.88). Teachers were inspired and 'empowered' (Zimmerman, 2015, p.5) to share their creative process with others in the group and art workshops. This refers to areas (3) of Connoisseurship and (7) of Expert Art Teacher on my model (Figure: 4: 1). Teachers were displaying knowledge about their subject, it was an intrapersonal connection between them and they were inspired to share their expertise. I believe that is a part of the creative process as referred to the 'illumination' phase (Ghiselin, 1952), (Wallas, 1926) and (Boyce-Tillman, 2017).

I did a further questionnaire to find out the 'teachers' knowledge and requirements' (Oppenheim, 2001, p.100) from the CPD to Milan. I also wanted to ensure that I was supporting the individual needs of the teachers with the itinerary, particularly as they were 'repositioning themselves as learners' (Day and Sachs, 2004, p.197) as teachers, individual artists and as a network of teachers. I was now aware that the timescale had changed and so the adjustment to this new timing would impact on teachers at a personal level with the scheduling being in school holidays. I asked the teachers what they would like to find out about in Milan. This ensured that the teacher's voice was considered and set the atmosphere involvement as Bell and Gilbert assert about providing 'a supportive and encouraging environment' for CPD. (Bell & Gilbert 1994, p.488).

The teachers valued the CPD and the questionnaires shared their areas of interest, this was important as Cordingley et al., state, 'for teachers to identify their own CPD focus' (Cordingley, Bell, Rundell and Evans, 2007, p.1) so they could concentrate on issues which were important to them. Teachers identified fashion and architecture together with art education and time to explore the city. They also communicated that they really valued having time for their personal artistry (Thornton, 2005,) (Graham and Zwirn, 2010) and (Robinson et al., 2011).

4.5 Resilience through Collaboration.

Soon after, I received an email from the trip organisers advising that the date would have to be changed yet again. This time it was due to the resignation of the Italian government and as a consequence an announcement of a general election. This would mean that schools would be closed in the Milan area in the week that the group were intending to visit. It would therefore not be possible for the visit to take place at this time. Some alternative dates were given but as none of them were in the school holidays the visit would be changed to the autumn holiday (4:7). The organisers were apologetic as I was when I broke the news to the teachers (4:8). The teachers' resilience and loyalty to the promise of the CPD visit impressed me. They were now on a journey that reminded me of my Ancient Mariner sketch of a ship on a stormy sea (Illustration: 4:3). They were prepared to tenaciously stay on the ship to reach their destination. I believe that this can be attributed to the increasing interconnection of the domains of my model linking together with the notions of Creativity and Being a Professional which were acting like threads (4:9).



Illustration: 4:3 Our journey was like a ship on a stormy sea (my Ancient Mariner sketch).

The practice and innovation that the CPD provided seemed to sustain the buoyancy, focus and learning of the group. Indeed this would support what Cordingley and Bell state that, 'substantial evidence about the learning benefits of a number of educational practices is accumulating – for example, our knowledge about the benefits for learning of structured group work' (Cordingley and

Bell, 2007, p.10). The creative Collaboration (1) of my CPD that was brought about with the artistic participation (1) was an effective resource that added value to the group's existence and united them (Field and Newick, 1973, Prentice, 1995 and Graham and Zwirn, 2010).

4.6 Identity - space and place.

A new date to travel to Milan was set for the autumn half term break. Meanwhile the group decided that they would do some journal artwork responding to where they lived in the County during the summer holidays. It would be a time for teachers to communicate about where they were from and say something about their identity.

Arriving back to schools in the autumn term the group shared the work and decided that everyone would select from their work to create two postcards. These could be isolated from pages in the visual journals and they would say something about geographical areas in, around and near the County. The postcards would represent each teacher working as an artist. This illustrates domains (1) and (2) and the interconnecting areas of (4) and (5) developing and moving forwards on my model (Figure: 4:1). The teachers' artist identities (1) were evident with their qualities developing as Graham and Zwirn note to 'observe, envision, express, reflect, explore, and understand contemporary art practice and critique' (Graham and Zwirn, 2010, p.2). Together with the fresh ways to do things the teachers were becoming empowered to share their expertise (3) with each other as they gave 'fine grained attention to distinctive features' (Eisner, 2003, p.58). This again refers to the stages of the creative process and the phase that Wallas mentions 'verification' (Wallas 1926) which is when an idea is elaborated on and tested.

The postcards presented a range of individual responses; the teachers were developing their own style of artistry to communicate details about the areas where they lived (Illustration: 4:4). They also represented a cross-phase teacher collection of work which succeeds in achieving what Addison and Burgess suggest would be beneficial for a 'dialogue between the different phases' Addison and Burgess, 2003, p. 2), (4:11).



Illustration: 4:4 A selection of teachers' postcards.

This represents the domains of Collaboration (1), Being an Artist (2) and Connoisseurship (3) on my model, together with the interconnecting notions of creativity and Being a Professional. The teacher creating the packs was confident to organise and to collate the summary of teachers' artistry. This teacher displays characteristics of sections Artist Connoisseur (6) and an Expert Art Teacher (7) on my model (Figure: 4:1) as she demonstrates her expertise with refining and digitally presenting the teachers' work (4:12). The postcards would be replicated and used to create packs to offer as gifts to places and schools we visited in Milan. The collating skills at this stage could potentially be scaled up later in the journey for the curating of a summative exhibition. This showed that teachers are emerging from the CPD before the visit took place with signs of Being an Expert Art teacher (7). I believe it represents what Eisner perceived as being a release from the 'familiar' (Eisner, 2003, p. 53).

4.7 The Visit

At this stage of the CPD it felt as if all the preparation was done. It was not long before I was presented with an itinerary (4:13) and the paperwork with flight information arrived. I remember sitting at the airport thinking is this really going to happen after all the waiting? All the teachers were there and finally they were about to realise what they had been waiting for (Illustrations: 4:4 and 4:5). In front of me was the innovation that I had realised and developed 'dynamic reciprocal

relationships between primary co-ordinators and secondary art and design teachers' (Addison and Burgess, p. 38). We were on our way to make discoveries about art and art education that we would share with a 'wider audience' (Clarke and Erickson, 2003, p.160).



Illustrations: 4:5 Teachers' visual journal pages about the travel.

The itinerary for the visit to Milan consisted of six visits to educational establishments together with places of interest. These were a range of types and phases of schools and specialisms. There were also plans to visit the Opera House, exhibitions and trips to key sites. Teachers recorded the visit in their journals, made visual and written notes and took photos of the 'experience' (Dewey, 1932, p.2). I was observing that the visit provided the mental and artistic space to be an artist (2) and an observer. I was finding that thinking was a characteristic that seemed to happen with Collaboration (1) and personal artistry (2) and that combined would enable Connoisseurship to happen (3).



Illustration: 4:6 A visit to 'Artistico Statale di Brera' an art school.

The first school we visited was a secondary arts school for pupils aged 14-19, 'Artistico Statale di Brera'. Teachers were inspired by the arts school and visited architecture, sculpture and creativity classes. They recorded ideas in their journals and took photographs for reference to use in the future (Illustrations: 4:7), (4:14).



Illustration: 4:7 Details of a surface patterns and textures lesson.

We were privileged to visit the Teatro alla Scala which is a dance school from which ballerinas can join Milan's opera house, La Scala. We watched a lesson led by a former Russian prima donna, the girls were 13 or 14 years of age and they did bar and floor work. This was an opportunity for teachers to record in their journals as photography could not be used. Sketches were done in

journals and later washes were added and combined with additional information from the day.
(Illustrations: 4:8), (4:15).



Illustration: 4:8 A page from a teacher's visual journal recording a ballet lesson.

We visited a nursery school and pre-school Collegio S. Carla School. The teachers were impressed with the integration of arts in the curriculum and the opportunity for free painting on a wall. The group talked between them about differences and similarities between the education systems. This exercises the domain of Collaboration (2) on my model. It was the perfect opportunity for the different phases to see schools with similar aged children to home and to understand about transition and curriculum. This was providing an important experience that Addison and Burgess argue to be vital for 'teachers in the primary and secondary phases to look subject teaching holistically, particularly in order to provide for continuity and progression but also to understand how children learn' (Addison & Burgess, 2003, p.xv).



Illustration: 4:9 A table decoration created by the group using carved vegetables.

A visit to a fashion school demonstrated their connection with textile factories in the nearby area, costume designs for the opera and a silk factory in Lake Como. However the inspiration for teachers' work about fashion was to come from the visit to the first school and the opera. Additionally visits were made to a school of hospitality where food was treated as an art material. We were shown how to carve a variety of fruit and vegetables to create a table decoration (Illustration: 4:9). At each school we visited we were provided with food and refreshments which became a significant connecting factor in the visit and acted to consolidate teacher's Collaboration.

Through contemporaneous recording of the experience combined with the reflective note- taking the teachers were keeping a record of their thinking and an account of the CPD as it manifested. This represents what according to Eisner is their 'ability to use a form of representation (that) skilfully guides our perception' (Eisner, 2005, p.79). It provided the opportunity for the teachers to exercise Being an Artist (2) and a Connoisseur (3). The teachers turn their attention to their own art skills and make choices about what and how they capture thinking and ideas. As the teachers' creativity was enabled there was 'an empowerment' (Zimmerman, 2014, p.3) that evolved enabling the interconnection of areas of (5) and (6) on my CPD model.

The atmosphere I aimed to create was one that was open to growth. It provided the environment 'to be free to enter playful processes in order to achieve a re-ordering of personality' (Boyce-Tillman, 2017, p.110). Alongside this the journals provided a space for 'liberating ideas' and a 'playground for ideas' (Robinson et al., 2011, p.64) and a space to capture the CPD and the domains of my model emerging.

Robinson and Aronica attribute performing an art action with an intense focus to 'being in the zone' (Robinson and Aronica, 2009, p.90). Csikszentmihalyi says that 'flow and happiness' (Csikszentmihalyi, 1996, p.124) resulting from an activity can produce personal and cultural growth. My CPD opportunity gives the qualities of the 'zone' by providing a space for the teachers to have a sense of freedom and opportunities for 'flow' and authenticity. In addition to this being with others with similar interests can be the starting point for the 'creative personality transformation' (Boyce-Tillman, 2017, p.87) at an individual and group level.

The host in Milan planned that each school visit would include comprehensive details about the art education offer and details about the curriculum. Italian and British teachers would also share their expertise about art, pedagogy and education in broken English and Italian. Throughout the visit the teachers used their journal to share their professional development and personal journeys with schools in Milan. Away from home and the UK and any distractions, ‘the creative process’ (Boyce-Tillman, 2017, p.87) acquired the dimensions of ‘flow’ (Csikszentmihalyi, 1996, p.121) and teachers shared their ideas as they underwent various stages of ‘Illumination’ (Wallas, 1926, p.92) in the CPD. Relating to my model this simultaneously connects with the individuals Being an Artist (2) and sharing aspects of expertise and Connoisseurship (3) as they adjust to the ‘transformation’ (Boyce-Tillman, 2017, p.87) the CPD provides.



Illustration: 4:10 Leonardo da Vinci's 'Last Supper' ('Il Cenacolo').

Included in the itinerary was a visit to Leonardo da Vinci's 'Last Supper' (il Cenacolo), the painting was breath-taking but teachers were frustrated by viewing a painting as a tourist with only a short time slot allocated in which to appreciate the work due to the demands of commercialism (illustration: 4:10). The teachers bought many items for use in their journals and also went across the road to a stationery shop to purchase papers to use for collaging. Teachers were talking about using the information later for journals and art (Figure: 4:2).



Illustration 4:11 An evening at La Scala.

A real highlight of the visit was going to La Scala opera house to see 'The Merry Widow' (La Vedova Allegra'). At this point on my model it is the social element of the Collaboration (1) of the CPD, set in Milan that seemed to connect with the group. Everyone brought their clothes to dress up for the opera night (Illustration: 4:11) and continued to record the event with their cameras and collect collage materials to use in their journals, when they got the chance. The impetus had increased for this over the week with visiting schools that had connections to the establishment. The excitement of the opera secured a unique bond within the group and heightened the cohesion (4:16).

4.8 Summary

This chapter has followed the journey of my CPD model in action with an opportunity with a cross-phase group of teachers to focus on art and art education. As artist educators the teachers are experiencing the CPD through the individual domains of the model and as they interconnect. These serve to be the mechanism for each individual's story and the group's narrative. The experience had the potential to be an 'epiphany' for the group and each individual in the CPD.

The breadth of the CPD opportunity enables cross - phase art education to be examined internationally, whilst also viewing the teachers being artists and nurturing confidence and expertise as artists and also to inspire them as educationalists.

The CPD experience enabled the creative process with thoughts and skills undergoing incubation and moments of illumination. As I facilitated and stepped back I enabled individuals to be creative. This prepares them for sharing individual and collaborative expertise.

Chapter 5: Exhibiting expertise.

5.1 Introduction

The international visit and art CPD provided an opportunity for the domains of my model to be experienced. Each of the domains could be examined by each individual teacher and by the group as they came alive individually and as they intersected with each of the other domains. On return from Milan the group could reflect on their experiences and start to plan what and how to communicate their knowledge and understanding in an exhibition. This would be at an individual level as an artist and a teacher and also collaboratively as a group.

This can be considered as the pulling together of the fragments of each individual's journey and that of the group. The derivations of these were potentially fourfold and could provide examples of Collaboration, Being an Artist, a Connoisseur and an Expert Art teacher. These would create teachers' narratives and possibly exclaim their epiphany experiences at levels of each of the domains.

5.2 Reflection

On return I used questionnaires and conversations with the teachers to capture what had inspired them as teachers (Figure: 5: 1), as an artist (Figure: 5: 2), (5:1), and what they planned to do in the classroom (Figure: 5:3).

This exercise provided a lens to see the wealth of experience that the CPD had provided. A breadth of creative responses featured including photography, painting, drawing, various types of printing, fashion, journal making, poetry, mixed-media, sculpture and community projects. I also noted the ways in which teachers were creative and their use of verbal and written comment (5: 2). The characteristics of the responses were creative, inventive, artistic, innovative, original, imaginative, resourceful, inspired, ingenious, enlightened, risky and productive. These can be considered as the features of a successful Collaboration (1). I feel that this shows a 'positive subject response' (Cordingley et al., 2003, p.4) in terms of my model and it enabled personal attributes and behaviours to inform Being a Professional.

Built into the itinerary was time for teachers to explore the city, sites and shops. In particular the teachers shared a love of accessory shops, art materials and stationery (5:3).

A showcase exhibition could feature a vast spectrum of ideas from individual teachers as artists and from their classrooms. It was also an opportunity for teachers to display their Connoisseurship (3).

1) Fashion 2) Culture
1) A walk around the city Idea of Journeying and following signs 2) Duomo
1) School visit to Art School 2) Theatrical costumes at Art school 3) Architectural details of Milan
1) Creative Journey 2) Leading teacher meetings
1. Photographs of Milan 2. Being with secondary teachers 3. Learning different techniques. Inspired by schools and their techniques
1) The opportunity to keep a sketchbook. 2) Milan the city of Fashion 3) Working with secondary colleagues and getting advice about keeping a sketchbook and presenting a page.
1) Architectural details. 2) Working cross-phase 3) The use of colour
1) The appreciation of Italy's education system. 2) Opportunity to engage with personal art. 3) Thinking with other teachers
1) Surroundings in a different country 2) Art education in another country 3) Engage with the primary phase. Quality and range of art by teachers.
1) The weather 2) Architectural features 3) Use my own work as a teaching resource
1) The richness of the culture in the city. 2) Architectural features. 3) Using ideas from art installations I saw. 4) Travelling with like-minded people.
1) 'Our week together' 2) Sketchbooks with concertina pages
1) Works by pupils in Italian schools. 2) Impressionist exhibition. 3) Architecture and features 4) Duomo and gargoyles 5) Fashion
1) Opportunities for research. 2) Collaborative working.

Figure: 5:1 List of themes that inspired each teacher.

In an early meeting soon after the visit, teachers had little time to action any thoughts independently. They had been 'active participants' (Cordingley, 2013, p.3). As the facilitator I had ensured that the opportunities existed for each of the domains of Collaboration (1) and Being an Artist (2). I now needed to get teachers to reflect and plan for the next stage of dissemination and for the opportunities for the domain of Connoisseurship (3) and Expert Art teacher (7) on my model to come to the forefront. The CPD had been actioned, information collected and I now had to test

the value of 'the emerging theory' (Glaser, et al., 1968, p.40). As a facilitator and leader of the CPD I now wanted to encourage and 'empower' (Thurber and Zimmerman 2002, p.1) teachers to start to be more independent and to start to lead and facilitate without me.

Impact personally as an artist	2) Keeping a sketchbook.
I loved creating the Hampshire pages in preparation for the visit. On-going recording of the visit as I was there. Reaffirms my thoughts about the importance of the sketchbook.	1) Opportunity to explore techniques and work on different scales. 2) Inspiration from architecture will give me ideas to respond to.
To create signs considering the graphics of the city. Photography	Opportunity to explore techniques and to work on different scales. Great interest in architecture for my own work. I look forward to doing larger pieces.
It revived my desires to be creative, when the time permits.	Creating a photo journey around Milan focussing on accessories. Using building and archways in a project.
To use a sketchbook every day.	Drawings, paintings, photos and words Journals of experiences
To use photography to create some work. To try and create sculptures.	I will create textile, jewellery, mixed media and fashion designs
The opportunity to develop my own sketchbook.	Inspired to do MA modules
1) Keeping my own sketchbook. 2) Developing my own prints.	
1) Mixed media experiments.	

Figure: 5:2 Teachers' thoughts about, 'Being an Artist' (2).

I got teachers to organise an action plan of what would happen next and to plan to share and test the expertise that was needed.

Professional	Share the curriculum differences and systems in Italy with staff and compare the creativity. Create a book of photographs to use.
I use my sketchbook as a teaching tool. I am redesigning a unit of work to do a fashion project. I would like to introduce textiles into my school. On a forthcoming trip I will offer a preparing sketchbook class to children to create concertina books for a visit to Barcelona.	Create a fashion week for two weeks in school. Get children to create visual journals.
I would like to create a scheme of work to use the idea of making chess pieces with the children	Develop ideas to use in school from the visits to schools. Develop work for dissemination in Art Support Group work.
I felt very secure about my own EY practice related to what I saw in Milan. I have some ideas for KS1 related to Milan I am keen to link to a secondary phase school and see how students' work develops with the same theme. I will use the ideas with children to focus on 'Under the sea' chess pieces in clay. I will get children to make hats. I will disseminate ideas at art support workshops to other teachers. I would like to use ideas of using the local community and a visit to the local church to focus on the architectural detail.	Developing journaling ideas with sketchbooks with children. Creative collage techniques in classroom.
I would like to get children to use sketchbooks and to create canvases.	Develop a project using charcoal and mixed media in class.
	Explore new media and workshops.
	I will use some photographs for a year 8 project about architecture.
	Transference of ideas and inspiration to children. Exchange of ideas with other teachers.
	Last supper paintings.
	I will get children to make gargoyles, recycled art, and I will develop art support workshop ideas using hats and shoes.
	Adapted schemes of work to do a hats and fashion project. Sketchbook ideas used in classroom.
Establish stronger links with feeder secondary schools. Sustain links with teachers from the group.	

Figure: 5:3 Teachers' thoughts about 'Being a Professional' (teacher).

The group created a mind map together to plan and develop their ideas for the exhibition (Figure: 5:4). This visually shares the teachers' planning using their information from Figures: 5:1, 5:2 and 5:3. It also represents a realisation of the domains of my model with the group collaboratively planning for the exhibition. The plan was a summative representation of ideas generated through the collective working (1) and the creative process.

It states the intention to have an opportunity to view their artistic work with sketchbooks, photography and canvases and their other personal artwork as it materialises for the exhibition. This relates to domain (2) 'Being an Artist' of my model. It also shows the teachers planning to disseminate their ideas to their classrooms as well as other, schools and teachers. This relates to domain (3), 'Connoisseurship'. The interplay between the domains provides the teachers' opportunities to share their expertise and this enables them to display elements of the interconnections of my model (areas 4, 5 and 6). With the culmination of the different domains the teachers could achieve a degree of status of being an expert teacher (7). Qualitatively the teachers

could now plan to share their development in and across the CPD and create a 'vivid outlet' (Eisner, 2003, p.60) for their development and research with an exhibition.



Figure: 5:4 Mind map planning for an exhibition by the teachers

The teachers identified ideas for the exhibition and took responsibility for things they would do on behalf of the group collaboratively (1), individually as artists (2), as teachers and also cascading to others (7). There were a range of ideas and various art forms that were planned at the meeting and my model was becoming animated. The dynamics of being a teacher collaborating (1) in CPD (Figure: 5:3) was combining with Being an Artist (2) (Figure: 5:2) and then having the opportunity to share and disseminate as connoisseurs (3) and experts (7). The culmination of the CPD promised to 'develop the capacities of the art and design educator to question orthodoxies and encourage them to take risks' (Addison and Burgess, 2003, p.38).

	Teacher	Years teaching	Professional	Personal
S	Jilly	14	Use own photography in teaching	Visit exhibitions
P	Mary	35	Practical workshops in schools using ideas, Particularly Last Supper (Da Vinci version)	Visit galleries, to use for own work
P	Rosie	17	To work Cross –phase (With Gilly)	Own skills with drawing and art history knowledge
S	Ruthie	18	Assemblies-share experience and explore links	Create mixed-media pieces of ideas
P	EmmyLou	12	Explore a cross phase project	Photo-montage ideas
P	Lisa	9	Cross-curricular project, perhaps links with a secondary	Continue visual journeys in sketch booking
I	Christine	30	Explore cross-phase links	Explore greater use of photography
S	Evie	1	Fashion Rock	Develop sketchbook and revive fashion skills
I	Daisy	5	Fashion/Architecture ideas to share with the school	Own work, sketchbook, costume and large scale (3D)
S	Lizzie	22	Pupil leaders using a link with primary	Sketchbook and mixed media canvas
S	Keira	11	teacher as artist, using own work to support and guide others and subsequently for students to cascade skills to peers	Continue with my etching ideas and using a journal.
S	Gareth	10	Use of photo montage for recording.	Continue use of journals and travel
P	Peter	10	Continue my art practice	Continue use of journal and exhibiting my work.

Figure: 5:5 Teachers’ ideas for continuing their learning professionally and personally follow the CPD.

Teachers noted that they would continue their professional development learning, research and their personal art even though the visit was over. Despite their varied length of experience and time in the teaching profession they all were open to continuing learning and development. This was also across the phases of teaching (5:4). The cross-phase dimension was acknowledged as being a strength of the Collaboration (1) of the group in the CPD. Teachers noted that they would identify ways in the future to continue Being an Artist (2), (Figure: 5:5). This suggests that the CPD model can be used for continuing and sustained narratives of CPD

After this meeting the group would meet outside of school time and without me. This marked an increase in confidence and it empowered the teachers to take the lead. Meanwhile everyone would develop their respective areas of work and were encouraged to be creative or to ‘invite exploration’ (Dewey, 1976, p.576). On the CPD model this refers to the notions of Creativity and Being a Professional which connects and binds the work together. The teachers were even more open to ‘seeds’ (Csikszentmihalyi, 1996, p.182) to be creative, to nurture them and to provide opportunities in their individual contexts and through the domains of the CPD model.

I arranged a gallery space for the exhibition that provided a professional area that was secure and manned. It was booked for seven weeks in the summer with assistance and guidance available for installation of the exhibition. The gallery would also organise a series of community workshops and children's activities to respond to the exhibition (5:5). We would also have a private opening event.

At the next meeting with the teachers I arranged for the curators from the gallery to meet us so that the group could have ownership for and a vision of their display. I was acting as the facilitator but I was starting to empower teachers to identify responsibilities on behalf of the group. I provided teachers with templates of labels to guide their work with links to my model for them to identify personal, professional and collaborative work that they were going to contribute (5:6). This provided the opportunity for the teachers to have their work recognised as that of an artist (2).

The teachers would now develop their ideas and put things into practice for teaching. This realises Steers vision of 'innovative ideas and examples of different forms and representation' (Steers, 2003, p.28). Collaboratively I would be working with some groups who would disseminate ideas and help me develop workshops for other teachers inspired by the CPD. This links to my model and enabled the teachers to examine Connoisseurship and develop aspects of expert teacher status (7) by working with a 'wider cultural grouping' (Steers, 2003, p.38) and utilising their own creativity from Being an Artist (2) practicing collaboratively (1).

5.3 Disseminating knowledge and being Connoisseurs.

The primary teachers would deliver two art support workshops based on ideas from the visit to Milan. The first was inspired by an Italian project we had seen in a secondary specialist art school which concerned investigations and experiments into surface texture and was to be called 'Architexture' (5:7) (Illustration: 5:1). The other was to be 'Sculptural hats' which was influenced by a visit to an Italian fashion school and the workshop would examine three dimensional explorations (5:8).



Illustration: 5:1 'Architexture' example prepared by teacher for dissemination.

At a meeting to examine practical activities for the workshop teachers were confidently able to 'draw on their experiences' (Addison and Burgess, 2003, p.33) and make connections to them. The teachers' creative process was heightened from the CPD experiences and their sense of discovery during the hands-on making together was even 'more vivid and flowing' (Csikszentmihalyi, 1996, p. 113). Each of the teachers would take the workshop out to a host school and disseminate ideas for progression and creativity with the skills; this connects to Connoisseurship (3) and the expert art teacher characteristics on my model (7).

Each workshop would have a slight twist that reflected the workshop lead's personal artistry (2) and each teacher would trial it with their own classes. Being able to present a workshop and to prepare work for an exhibition illustrates how the CPD had empowered the teachers (5:9). Teachers were now developing their 'knowing' as I mentioned in my introduction (chapter one) as their Connoisseurship (3) was being evidenced by their presenting workshops to others. It was also intercepting with the other domains to enable the teachers to have traits of an expert teacher (7).

The leading primary teachers created chess pieces which were inspired from a display seen in Milan. Noticeably, everyone had their own creative ideas; even two teachers who did not travel on the international trip were influenced by the ideas which again shared the domain of Connoisseurship (3). This stimulus provoked ideas for both primary and secondary teachers; I believe this represents Csikszentmihalyi's view of 'making connections among disparate domains' (Csikszentmihalyi, 1996,

p.338) by giving chances for creativity. Different materials were used to make chess pieces these included pegs, plasticene, new clay, lolly sticks, beads, corks, plastic bottles), polystyrene moulds, egg cups and blown eggs (5:10), (Illustration: 5:2).



Illustration 5:2 A display of chess pieces.

5.4 Revelation of expertise.

Teachers started independently to take the lead to provide an exhibit for the summative exhibition on behalf of the group. Taking this initiative was displaying the domain of and Being an Artist (2), Connoisseurship (3), and Expert Art teacher (7) by placing their work into a public arena. A display of their work acts to make their creativity explicit and as Eisner states to 'illuminate qualities' (Eisner, 2005, p.44) of their artistry and teaching by choosing what to exhibit.

Teachers demonstrated a great commitment to trying new things to produce the display and enhance their 'knowledge and practice' (Cordingley, Bell, Rundell and Evans, 2007, p.1). Daisy was inspired by a visit to Milan cathedral and medieval floor tiles together with a Paul Signac exhibition that also featured in the annex of the cathedral during the visit (5:11), (Illustration: 5:3). She

developed an interactive participatory idea using sticky dots that would feature in the exhibition. This shows her personal artistry (2) nurturing the domains of both Connoisseurship (3) and Collaboration (1) by leading and designing the activity.



Illustration: 5:3 The interactive Pointillist dot exhibit.



Illustration: 5:4 The interactive Tag tree exhibit.

Following the sketchbook workshop after which Peter had become fascinated with using tags, he created artwork using unusual surfaces such as crushed drink cans and blown eggs to create chess pieces (5:12). In discussion we thought of ways to display work and enable others to be involved.

The result was a tag tree for visitors to record their thoughts with image and text and attach them to a tree (5:13), (Illustration: 5:4).

Peter was confidently taking responsibility for sharing his interest and expertise for others to use. This also shows that developing expertise can raise 'people's consciousness' (Eisner, 2006, p.68) to believe in what they do even more. These examples show how my CPD model and also the experience of the opportunities gave teachers' confidence and the ability to embody and promote personal inquiry, creative action and research during their teaching career (Steers, 2003) and (Graham and Zwirn, 2010).

Viewing the gallery with the curators and the teachers provided more of an idea for the display. The teachers agreed their roles for curating and installing the work before setting off to create art work themselves and with their classes and schools (5:14). The private view would introduce the exhibition and serve to display the CPD that had taken place. After this it would be open for the 'public to witness' (Eisner, 2005, p.44) the CPD.

5.5 Realising the domains of my model

The exhibition would be called the 'Visual Journeys exhibition' and it would trace the CPD experience of Japan and Milan. I created a map of the exhibition together with responsibilities (Figure: 5:6). Teachers took accountability for identifying the frames to use to ensure a consistent display alongside organising workshops and art days for the group to be an artist such as with a print and life drawing workshop. Both primary and secondary teachers invested their time to organise collaboratively what they would do (5:15). Thus this CPD model is offering an opportunity to develop 'dynamic working relationships' (Addison and Burgess, 2003, p.38) and provide scope for 'sharing research vividly' (Eisner, 2003, p.53).

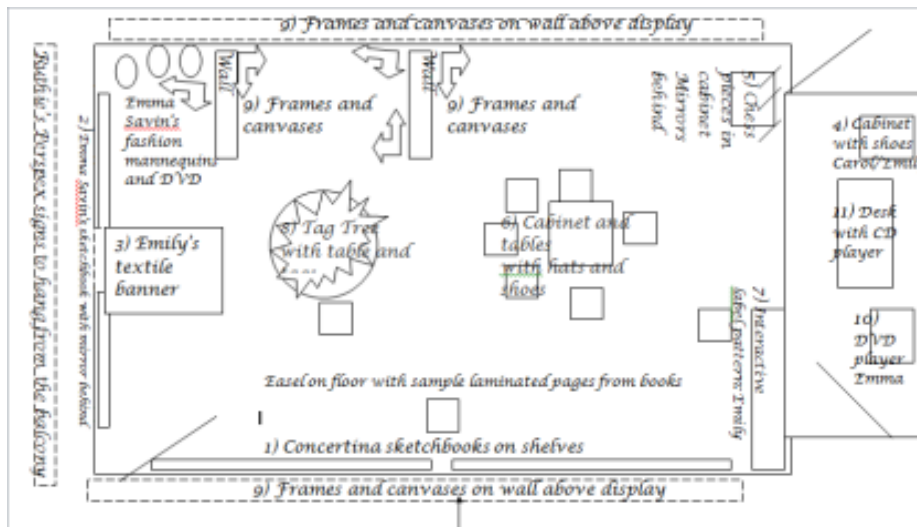


Figure 5:6 A plan of the gallery space

The installation was planned and arrangements were made for taking work to the gallery at set times or to be delivered to a teacher who stepped forward to volunteer to co-curate the exhibition. A teacher took the lead for doing labels, and to compile an invitation list to which we would all contribute (5:16). I volunteered to create an invitation and each teacher would have 20 to send out 20 (Illustrations 5:7) and (5:17).



Illustration: 5:5 The exhibition invitation.

The email correspondence between the group started to surge as teachers got ready for the exhibition. There was cohesion as they went about their allocated responsibilities for the CPD showcase and they comfortably 'found ways to do things' (McGraw, 2003, p.270) in order to bring things together. The high quality of the labels hinted as the work that would follow (5:6).

The installation date arrived; I could not be there. By this time the teachers were in the position to organise and curate the exhibition collaboratively (1) with each taking an expert lead (3 & 7) for their identified areas. Teachers were now 'empowered' (Thurber and Zimmerman, 2002, p.2) and thinking as artists presenting their work in a gallery environment. Each person had creatively developed their 'own clear unconscious mechanism' (Csikszentmihalyi, 1996, p.114) of what to do.

The unfolding installation was captured on a video (5:20). The film shows the teachers positioning and considering their work for display. It captures the decision - making and it identifies the developing and expanding individuality of artists being fulfilled. Each has a personal approach to the display which Csikszentmihalyi refers to as, 'characteristics of them as an artist' (Csikszentmihalyi, 1996, p.152). Each considered the display and positioning for their audience and their work as a part of a whole exhibition. The various questionnaires completed during the CPD had captured the renewed curiosity and desire that the teachers had as artists and the exhibition was now becoming the stage for presenting these authentic experiences.



Illustration: 5:6 The exhibition from the balcony.

Eight months since the return from Milan, the day of the exhibition arrived. It was a moment when all the teachers recognised the effects of their work (Illustration: 5:8), (5:21). When the exhibition was unveiled the feedback was celebratory and teachers could see the impact of their creativity into the classroom and their personal work. One of the teachers commented on the value of being a part of a 'like - minded group of people, and I really loved working cross phase!' another teacher said, 'Sometimes in life you just need people to believe in you' and another spoke of the experience of being 'surrounded by amazing like-minded people has enhanced not only my work but life'. The CPD provided an experience that provided the opportunities to connect to teachers' personal and professional beings. This echoes Graham and Zwirn's findings about giving teachers the opportunity for Being an Artist and it providing, 'a source for renewal, life – long learning, professional development, and self-respect' (Graham and Zwirn, 2010, p.230).

The culmination of the CPD can be considered as the 'verification' stage (Wallas, 1926, p.92) of the creative process. This refers to the idea of the CPD being elaborated upon and tested. The exhibition makes visible the CPD experience and puts it in an arena which makes it open for the audience to be 'in a position to make judgements' (Eisner, 2005, p.44) about the teachers' journey.

In relation to the individual domains of my model the following took place;

1) Collaboration: The individual teachers each took responsibility to curate a part of the exhibition that contributed to the group's whole display. The weeks and years of planning were coming alive as is literally seen in the fast - speed film used to capture it (5:20). Teachers demonstrated being connoisseurs by presenting specific showcases on the behalf of the group. For example Jilly produced a photo album placed on a lectern (5:18). The whole group chose some photos to create a further collaborative record of the group's journey (5:19). Emmy provided a DVD that contained opera music and played on a continuous loop (5:22). A display of work related to teachers independently organising an etching workshop for their own personal work, relates to the intersection of the domains of Collaboration (1) and Being an Artist (2) on my model which locates at areas (4 and 5), (Illustration: 5:7).



Illustration: 5:7 Etchings by the teachers.

2) Being an Artist was a domain on my model that the exhibition enabled the teachers to readily display. Many did visual journals with personal artwork as was witnessed along the way. Some did canvases, mixed media pieces, textiles, bags, sculpture and prints to share a few of the creative responses (Illustration: 5:8).



Illustration: 5:8 Teachers' artwork.





Illustration: 5:9 Teachers' art work displayed alongside children's art work.

Elements of combining the domains of my model were evident for example by creating a visual photo journal, the invitation and the poster (4). The artist also being a teacher (2) was shared in the children's work on display, from creating fashion items such as dresses, shoes, hats and paintings of architecture (Illustration: 5:9). There were prints created by children working cross - phase with another member in the group to create screen prints of iconic images in Italy (4). The works created by children being artists were displayed alongside the teachers' artistry, (Illustration: 5:9).

3) Connoisseurship is to have a deep appreciation of a subject and with the CPD it is confirmed that appreciation can be raised by tuition and experience. This steadily increased throughout the CPD experience and explicitly in the summative exhibition. It is seen in the work the teachers did themselves or with other teachers in the group, or in their schools with colleagues and children or with other schools (Illustrations: 5:19 & 5:20).

In Eisner's words Connoisseurship represents the 'ability to make fine-grained discriminations among complex and subtle qualities' (Eisner, 1998, p.63). Connoisseurship applied to the art CPD is multi-faceted and concerns teachers noticing the value of the experiences they have had and the ability to develop and apply the experiences. This reflects what Eisner states that we all have 'some degree of Connoisseurship in areas of life' (Eisner, 1998, p.69). With this CPD it is conveyed through art and pedagogy by individuals and the group.

The teachers' working together and sharing skills to create a visual journal or developing a cross-phase school's painting project with an artist showed varying degrees of Connoisseurship elements. The opportunity to prepare for and to present the exhibition enabled teachers to have opportunities for leading in some way. They could make informed decisions and have the chance to acquire the characteristics to be an expert teacher (7).

Evie	Visual Journal Children's fashion pieces	Christine	Visual Journal Hats project Shoes project work Paintings work with artist and community project and cross phase Sketchbooks with children Art support workshops Own printing work
Daisy	Visual journal Gargoyles Hats Chess pieces Shoes Bag Canvas and pattern Pointillist interactive idea Art Support workshop	Jilly	Photograph books Sculptures with children
Ruthie	Visual journal Chess pieces Own Signs Screen prints	Peter	Visual Journal Tag tree Art support workshops Chess pieces
Mary	Visual journal Last supper paintings Chess pieces	Gareth	Visual Journal Mixed media workshop Own paintings
Caroline	Hats Shoes Chess pieces Paintings work with artist and cross - phase project Sketchbooks Art support workshops	Emmy	DVD of images and sound Art support workshops Screen prints- cross phase
Lizzie	Own painting Charcoal work Printing Architectural studies	Eliza	Visual Journal Fashion project and children's fashion Sketchbook Art Support project Conference presentation
Rosie	Hats Chess pieces Art Support workshops	Keira	Visual journal Own wire work Etching Architectural work with children

Figure: 5:7 Each teacher's exhibits for the Visual Journey display.

Each teacher put some of their own work alongside that of children's artwork inspired by the CPD experience after the Milan visit (Figure: 5:1 & 5:2) and as is seen in Figure: 5:7. Each teacher had the opportunity to be a Connoisseur (3) and an Artist (2).

The CPD inspired a breadth of cultural and educational experiences for learning to be inspired by. The designs of dresses, large sculptures, charcoal drawings of the city and paintings for the exhibition by children were inspired by teachers' opportunities with the CPD (Illustration: 5:20). Teachers' artistry and CPD had in turn been modeled to children for them to also examine studio techniques of working with materials, developing their artistry (2) and for some working in Collaboration with other children from other schools (1). In these respects the CPD also became a way of learning for the children .

The exhibition was a clear example of how the model links to effective and diverse opportunities as displayed in the evidence box. The exhibition was received enthusiastically by the audience with a demand for it to move onto other venues in the County. One piece of correspondence from the gallery team celebrates the artistry of the teachers and children (Illustrations: 5:8, 5:9 & 5:11):

The Visual Journeys Exhibition - displaying the journey of learning through art by a group of Hampshire teachers and their students on a visit to Milan - opened in Gosport Gallery on Saturday, with 161 people attending the opening. These photos don't really do full justice to this splendid exhibition. The partnership work between Jayne Stillman (County Art Inspector) and the Gosport Discovery Centre Team (principally Wendy Redman, Museum Education Officer) has been exemplary and the displays of pupils' and teachers' work look as professional as any contemporary art exhibition we've had. We are very grateful to Jayne for selecting Gosport as the display venue for this County wide project. It runs until 15 August, and I do hope you will be able to get down to Gosport and have a look. (Wildman, 2009).



Illustration: 5:10 The audience.

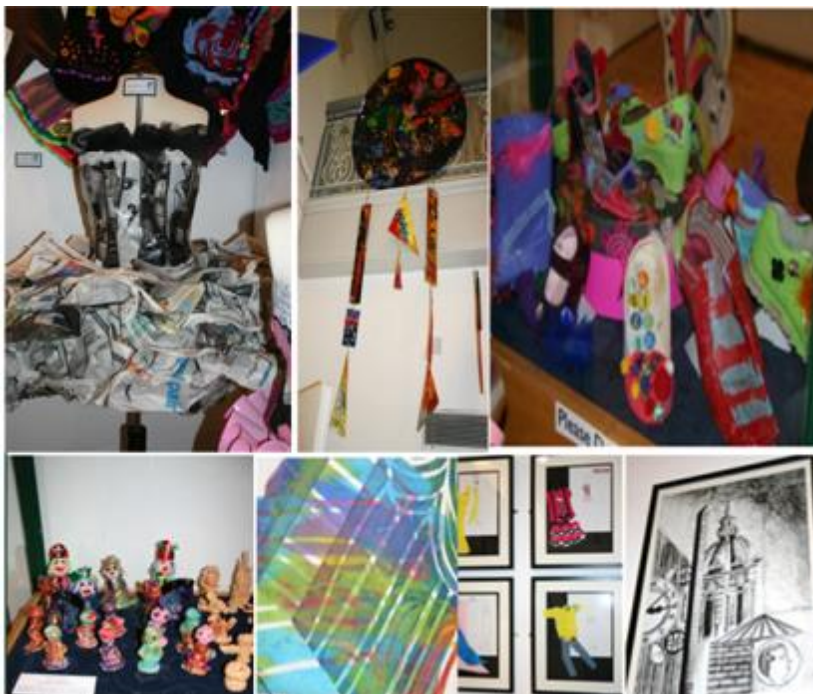




Illustration: 5:11 Examples of children's artwork.

The exhibition was used for the summer period to stimulate and inspire workshops for children using the gallery; these were run by the gallery staff (Illustration: 5:12), (5:5). The exhibition was to move onto a larger venue where it remained on display until the end of the year.



Illustration: 5:12 Gallery workshops led by the gallery team.

5.6 Summary

This chapter has looked at my development of the CPD model with a focus on a visit with the group of teachers going to Milan. This provided the impetus for the phases of the creative process to become explicit as identified by Wallas of 'preparation, incubation, illumination and verification' (Wallas, 1926, p.92). The domains of my model came into play with each teacher's individual and collaborative narratives of 'human experience' (Connelly and Clandinin, 1990, p.2) emerging with their stories of the CPD.

As the CPD evolves my model (Figure: 5:2) becomes animated with each individual involved in the opportunity having a story of their development, growth and change (5:22). Each can be followed on my model and their activity with the main and subsidiary intersecting domains together with the notions of Creativity, their process and Being a Professional.

The exhibition provided a unique opportunity for the Collaboration between the teachers involved in the CPD to present a summative showcase of their development. This presented the opportunity for each domain to be displayed and for the products from each overlapping section of the CPD model (4, 5 & 6). It enables each teacher and the group to share what they did in their classrooms and schools. Some examples of these include opportunities such as being fashion designers, studios set up like an artist to respond to culture in Milan using charcoal, and visual journals to capture reflections of school life. Children being artists with their teacher being a role model to imitate and be inspired by, exemplifies Graham and Zwirn's enquiry about 'active artists' in the classroom invigorating both teaching and learning (Graham & Zwirn, 2010, p.1).

Additionally teachers found ways for the cross-phase Collaboration to continue (5: 23, 5: 24 & 5:25). Through the Collaboration of the teachers it cemented a firm foundation for empowering them and for taking risks to be creative and experimental with creating new experiences and opportunities. The visual journals not only provided teachers with a working art form for themselves personally and professionally but for some they were carried forward as visual data for teachers to use for Master's units.

Providing an opportunity for CPD created both time and space for the teachers to examine their personal artistry, professional practice and collaborative possibilities and to be able to evolve as

artists and connoisseurs. Each teacher's story is individual but collectively the investment of the CPD enabled the collaborative story and the exhibition. The influence and inspiration from the CPD equipped each teacher to be able to then start their own story and Collaboration in their own school as experts.

Connoisseurship results in an inspired teacher who is able to inspire future learning by teachers and students. It is showcased through what has been taught to students in different ways with the same curriculum. It reveals that students' learning and creativity can be greatly influenced directly by the enthusiasm and inspiration from teaching enriched with CPD. As weeks and months passed after the exhibition it enabled individuals and sub-groups from the CPD group to form and create resources to be able to disseminate their learning to other teachers and groups (5:24 & 5:25).

My CPD model can be compared to public transport in that it can be used to continue on a journey or to step back on and to use it to get to another destination. This could be with a new stimulus and focus for the CPD and with a new group of teachers and perhaps with a new facilitator.

Chapter 6: Conclusion

6.1 Introduction

This context statement has set out the evolution and utilisation of my CPD model illustrated by the special opportunity (Figure: 6:1). This provided a sustained and cross-phase experience that lasted for over two years. It involved the preparation for an international visit to appreciate art and art education in Japan and Milan and it utilised these experiences for a summative art exhibition and an abundance of classroom inspiration. This contributed to the narratives of the teachers and has enabled them to create their 'epiphanies.' The following sections 6.2 to 6.12 will summarise the teachers' stories of their CPD experience using the model.

I have collaged (Gowland-Pryde, 2016) my epiphanies and assembled them to inform the constructs in my model of the three domains of Collaboration (1), Being an Artist (2) and Connoisseurship (3) with the overlapping sections of Collaborative Artist (4), Collaborative Connoisseur (5) and An Artist Connoisseur (6), with the culmination of an Expert Art Teacher (7). My model has provided a lens through which to show the professional development and experiences as they happen and it can be freeze framed along the way.

6.2 The notion of Being in Collaboration

The CPD opportunity enabled teachers to work together and to collaborate (1) alongside the different phases of primary and secondary schools over the sustained period of time. It was a specialist art development opportunity that enabled teachers to revisit art practice and to also work with others. It was an innovative occurrence for art and art education (Cordingley, et.al, 2018, p.23). Each individual's practice was combined with others to create a new learning which I will term collaborative living practice. As the professional development evolved the living practice was magnified by the sharing of individual's perspective of the experience. The cross - phase working was a rare occurrence. It was greatly valued by the teachers as being a special feature of the CPD and

contributing to its effectiveness. It provided an extraordinary experience to examine age-related expectations and an understanding of progression visually, physically and verbally both in the UK and in Italy. The Collaboration provided a place for peer supported dialogue about practice, deeper thinking and learning.

Travelling abroad heightened the multi-sensory impact and dimensions of the CPD experience and acted to open teachers' minds and eyes in terms of 'knowledge, skills and attitudes' (Guskey, 2016,p.54). Further to this the CPD appealed to teachers and expanded the parameters of the Collaboration to reach out to other community groups and schools to participate in their art workshops. This was particularly so with Chrissie and Caroline who collaborated together and also invited another school to work together with an artist to create artwork for display in a church and to feature in the exhibition (Illustration: 6:1), (6:1).



Illustration: 6: 1 An artist in residency project.

The working together served to 'ignite energies' (Cordingley, 2013, p.1) and additionally the dynamic influenced the other domains in the model. It confirms that teachers require on-going learning. This CPD demonstrates that the group's shared energy was a powerful force that brought together creative opportunities as well as the educational ones. The opportunity gave a mental and physical space for the teachers to develop and activate their action research. It also provided an environment for creativity, experimentation and investigation and for the group's relationship to strengthen. As time passed it was like plants growing taller as they searched for the light. An interest

in art and art education connected the group and this brought about a sense of discovery and a 'new perspective' (Bruner, 1966, p.74). Robinson refers to a group linked by their interests as 'a tribe' (Robinson & Aronica, 2009, p.109). The Collaboration was integral to teachers expanding their interests but it was by no means the only perspective. They were empowered individually and personally as artists and teachers and their work expanded outside of their usual boundaries. The group bonded and formed a community that was extended to the greater community with the exhibition (6:2).

6.3 Becoming Artists

The cross-phase CPD provided a unique opportunity for the teachers to have exclusive opportunities for personal artistic practice. The high-quality professional development enabled them to engage and explore art and design themselves. This inspired and challenged them with knowledge and skills to experiment, invent and create personal art works. The CPD provided time and space for the teachers to experience solitude and it motivated individuals to continue to pursue isolation outside of the opportunity. Daisy is an example of this and she worked alone and together with the group and she became occupied in recording patterns and designs in her journal during the CPD. Working alone in her studio at home she developed textile artworks and fashion accessories that she displayed as an artist at the exhibition. (Illustration: 6:2).



Illustration: 6:2 Daisy's journal of ideas to inspire her artistry.

However, according to each individual, there was a balance that was needed between solitude and working in Collaboration. For example the shared CPD experience gave Daisy the strength to apply to be an AST. This success enabled her to share her expertise further as a Connoisseur using her art and leadership in art education. She developed a scheme of work for her school and a workshop at a County art conference about creating personal pages using mixed media. The mix of Collaboration, Being an Artist and Being a Connoisseur led to Daisy becoming an Expert Art Teacher and then having this formally recognised with the acknowledgement of being an Advanced Skills Teacher

Yet over time Daisy wanted more time to rebalance her life and creativity. Her life choice was to go part - time as a teacher in order to become an artist. This illustrates the movement between the domains on the model for an individual and for each person identifying their interests and pulls towards a domain to provide their own position on the model.

An individual's identity on my model can be conceived as their landscape. An individual's profile as an artist, teacher and expert creates their landscape. Their practice in a domain on my model may favour a particular route they take and fuel the others differently. This was particularly so of Peter who found that with the emphasis on having time for Being an Artist he wanted even more personal time to do so. This resulted in him being an Expert Art Teacher and doing art support workshops for the county and at conferences. But for him it called for a radical realignment in his personal landscape and a rebalance in his life which resulted in his move out of teaching to pursue Being an Artist. His artistic identity took over his multifaceted existence of Being an Artist and balancing this with teaching.

Interestingly the two teachers who changed their lives to be artists were both primary teachers. Unlike the secondary teachers who teach art every day and generally have art degrees they needed to rebalance their lives to include more time for their subject.

6.4 Being an Artist and Collaboration

The process of Being an Artist supported teachers' professional needs for teaching and learning and this was empowered through Collaboration. The secondary teachers continued in their roles but over time they have received promotion to senior leadership or have moved on from County. Those who are still in post continue to participate and belong to a network and have had a group exhibition as artists. Working together motivates the individuals to develop their practice side by side and to model leading activities. It gave them the impetus to create opportunities to continue to exhibit together.

Through Collaboration the learning to be an artist was shared. The sustained CPD over time bonded the teachers emotionally and they trusted each other to transfer skills in a Vygotskian way of transferring learning and skills between each other. An example of this was Gareth sharing his photo transfer idea as he mastered a technique and he shared these skills with teachers to develop visual journal pages to represent the narrative of teachers' CPD (illustration: 6:3).



Illustration 6:3 Gareth's photo transfer technique in visual journal.

6.5 Being an Artist and Connoisseur

Personal artistry increased confidence and empowered the teachers to lead workshops to share with others in the county and at network meetings. Teachers had varying degrees of expertise in areas of their interest. For example the visual journals became a tool of the CPD and provided a toolkit of a

Connoisseur to share learning and knowledge with others. Kiera accompanied me to a meeting with NQTs with her journal to show her record of experiences. This led to some teachers recording their learning as new professionals and to be researchers examining their practice with some gaining Master level accreditation.

6.6 Being an Artist and influence in the classroom

The teachers being artists impacted on their classrooms. It inspired their 'own artistry' (Eisner, 2006), it enriched their subject knowledge and expertise which in turn enthused the learning. It transferred into the classroom and showed teachers having the qualities of illuminating and enriching their teaching by drawing on their personal artistry and the professional development to inspire their pedagogy and the learning. They encouraged children to take risks and undertake challenging tasks and got the learners to find out for themselves and each other. The teachers extended the learning by providing relevant first-hand experience drawing on different contexts connected to their wider body of knowledge whilst making links to other subject areas.

Children were encouraged to be artists in the classroom. Gareth's photo-transfer technique was also adapted for use in the classroom and enabled children to create journals and canvases recording their narratives by simplifying the technique. This reflects Langer's thoughts 'all it takes to become an artist is to start doing art' (Langer, 2005, p. xv). It also shows more than Gareth Being an Artist as it reveals his students also becoming artists in the classroom. Jilly also utilised her personal artistry by drawing on her extensive range of photos from around the city of Milan to enthuse children's interest in public art (Illustration: 6:4), (5:21). She astutely utilised the images to make these available for her GCSE group and to inform some large sculptures responding to everyday forms for their exam pieces which were exhibited at the collaborative display.



Illustration: 6:4 Public art in Milan inspiring photography and sculpture.

Authentic experiences enabled the teachers to be active artists in a way to make lively and timely experiences to be disseminated. They got closer to themselves and their 'own energy' (Robinson and Aronica, 2009, p.94) of their lived position. The diverse display in the exhibition provided fragments of each individual's position as Artists, Teachers and Connoisseurs and their living stories.

6.7 Being a Connoisseur

The CPD enabled the individuals to be innovative within in each of the notions of Being a Professional and Creativity containing the three domains of my model. The public exhibition demonstrated their personal thinking to be placed in the public domain. It presented the teachers as artists, the group as artists and as experts who commanded a deep knowledge and understanding of art education and art. The teachers' study about Japanese and Italian art, education and culture had provided them with a rich and diverse set of experiences to draw upon for their curriculum's content. This is what Eisner says to be 'one of the most important aspects of Connoisseurship' (Eisner, 2003, p.73).

This was particularly apparent in Lisa's work with her children working as fashion designers. She developed an expertise with various aspects of the CPD and at different levels for informing others. Her expertise enabled her to lead workshops on presenting visual journals in primary schools and to lead an art fortnight linked to the theme of fashion in her own school and workshops at County

conferences (Illustration: 6:5). She also successfully submitted some of her school's journal work for inclusion in a book about sketchbooks (Robinson et al., 2011). Eliza's confidence with her implementing the various art professional developments provided a foundation for her. These were imported into her greater understanding and empowered her management and leadership skills which she now employs in being a head teacher. This is an example of personal artistry influencing educative artistry and also having the ability to have a greater influence on the holistic needs in a school.



Illustration: 6:5 Journaling with a child's fashion project and a teacher's designs for a primary school's art conference.

6.8 Being a Connoisseur and Being an Artist

Positioning all the teachers to be able to become Connoisseurs in their subject increased their belief in themselves and then inspired their teaching and aspirations for other things in some way. For instance Ruthie took her ideas from Japan and Milan. She used symbols and motifs from a Japanese exhibition she visited and from an interest she developed in Milan for road signs. As her consciousness was raised she was empowered to renew her ideas and herself as a Connoisseur appreciating a new dimension of her own art work. She created a range of signs that featured in the exhibition and contributed a striking dimension. She also developed this into a graphics project in her school (Illustration: 6:6).



Illustration: 6:6 Ruthie's road sign journal pages.

For a teacher to be a Connoisseur it means they developed their knowing from their experiences and they made connections from their learning to disseminate to others. In varying degrees colleagues, children and other schools were to benefit. Teachers displayed what Eisner describes as 'one of the most important aspects of Connoisseurship is the quality of a curriculum's content and goals to create artwork for children to engage in that has rich opportunities' (Eisner, 1994, p.44). The teachers were transformed by the professional development and were able to understand and express their appetite for art education to others and, in turn, provide them with transforming possibilities. For instance Emmy made links between her primary school and their neighbouring local sixth form college to organise a screen-printing workshop that focussed on images from her Milan photographs. This inspired a local exhibition which then featured in the group's display (6:2).

6.9 Connoisseur and Collaboration

The traits of being a Connoisseur and Collaboration show individuals relating to their own energy as artists and professionals. Joining with others in the group they display innovative and creative approaches for teaching and learning that developed through 'the investment of CPD' (Eisner 1985, p.167). The unleashing of tacit beliefs through the authentic experiences enables the individuals and the group to reach a higher consciousness. This presents itself with features of individuals being innovative, visualising for others, being imaginative and leading and organising for and with others. The summative exhibition presented the group's knowledge and artistry into a public arena.

Going forward the group offered workshops for the group to attend and to sustain their artistry such as etching and life drawing sessions.

6.10 Expert Art Teachers

Sustained subject - specific CPD provides the time and space for teachers' confidence and expertise to increase in their specialism. This can also flow over into the generic and holistic needs of education and life. All the teachers achieved an element of expert art teacher status in some way for their command of an art and /or art education aspect. Having CPD over a period of time provided the opportunity for increasing aptitudes in the domains of the model and for an individual's ability and self-realisation of this to increase. Additionally, having the time for professional development enables the participant to have individual curiosity and to be able to make this meaningful for them personally and professionally. This provides an answer for Eisner's argument for 'teacher proof materials to stimulate ingenuity' (Eisner, 1998, p.372).

The ultimate result from the CPD model is an Expert Art Teacher. The qualities that emerge of this person or people are those of being skilled, practiced and proficient. They adopt an appreciation of subject knowledge and pay particular attention to the quality and success in their own and others' teaching and learning. It becomes a teacher's living practice. It also manifests itself with higher learning and teaching qualities for communication, knowledge, pedagogy, sensitivity and creativity together with human compassion and interaction. The intense focus on subject specialism nurtured teachers to develop expertise in diverse ways. In the case of Caroline she examined using poetry and imagery with her early year class; this was a derivative of her visual journal keeping.

6.11 When the underpinning notion of creativity is developed, how does it form and influence participants?

The opportunity for creativity in the CPD enabled the characteristics of curiosity, wonder and interest to be demonstrated. With creativity the repositioning of learners took place. The aspects of learning found in the CPD are learning as a teacher, learning as an artist, learning as a group,

learning as a Connoisseur and learning as an Expert Art Teacher. The creative process of preparation, incubation, illumination and verification (Wallas, 1926, p.92) takes place in all or partially in each domain for each individual with the CPD. We see teachers examining creativity as their position on the model moves and get pulled. This is seen as their identities examine, create, imagine, plan, experiment, investigate and relate to a situation of being released from their familiar lives. With creativity came a transformation of the individuals together with them expressing themselves in the situation with their 'new thoughts'. This produced epiphany moments in life and education and it provided openings for others' learning, for example the exhibition that shared the result of specialist art opportunities that made significant moments and 'entrances' (NACCCE, 1999) for learning.



Illustration: 6:7 Evie's new GCSE course and recycled fashion coursework.

Applying the creative process to art CPD had the power to transform participants with new ideas and thoughts at professional and personal levels. For example Evie planned to introduce a new GCSE fashion course (Illustration: 6:7) on the back of the Milan experience and, on a different trajectory, Mary planned that she would rediscover art further when she retired and start a business in mosaic making (Illustration: 6:8). As Field (1970), Graham and Zwirn (2010), and Prentice (1995) advocate the CPD endorses that creative personal energy can be empowering for the classroom and it can also be a catalyst to reposition subject specialists to embrace personal artistry.



Illustration: 6:8 Mary's retirement Being an Artist.

The bottom line is that high quality subject specialist art craft and design CPD is a required ingredient to engage inspire and challenge teaching and learning with the knowledge and skills to experiment, invent and create in the subject. This CPD approach is unique as is confirmed by recent research that was unable to provide any examples of subject specific CPD (Cordingley et al., 2018).

6.12 Valuing the underpinning notion of Being a Professional

The value of the subject specific art CPD is that it enhanced teachers' understanding of the subject they teach and how children learn. It informed creative ways to teach combined with subject and pedagogic techniques. For instance Caroline organised an artist in residence for her infant class and combined ideas about textures as seen in artworks in Milan. Both she and the children were acting like an artist, working with an artist and had an appreciation of the vocation of artistry and art history. Ideas from the CPD were cascaded into high quality learning experiences. Whatever stage of a professional teaching career subject specific CPD inextricably enriches personal growth which keeps professional knowledge and practice active.

There is a clear connection between personal artistry and being a learner and its potential to energise and enrich what happens in the classroom. Investment in teachers continued professional learning in art enables a deeper appreciation of their subject and art education. The features are enthusiasm to be innovative and higher expectations and aspirations for learning and the subject together with enjoyment. For the group it opened up clear pathways for expertise in the group with teachers wanting to promote research enquiries, wanting to continue to collaborate in networks and identify opportunities for personal artistry continuing. Such examples are primary and secondary networks in existence to date, a sketchbook circle between teachers. The national picture is that availability of art CPD is scarce (Cordingley et al., 2018), I will continue to offer CPD.

6.13 The legacy of the CPD opportunity

Most importantly the CPD enabled personal and group learning and influenced new perspectives for the community and greater community. Consequently a landscape of teachers was created who were readily prepared for the next challenge.



Illustration: 6:9 A County 2012 Olympic craft project in the Great Hall, Winchester.

Of the remaining teachers in post from the CPD there are now five teachers who progressed to senior management and leadership posts, three teachers continued to do their Masters qualification and two are exemplary classroom teachers. They still meet and join network groups I offer and participate in CPD and County opportunities (6:3). The legacy of this collaborative practice is that they readily volunteer and work alongside new teachers and schools to work on momentous projects such as 2012 Olympic craft project (Illustration: 6:9), 2014 World War One commemorative project (Illustration: 6:10) and an imminent 2018 end of WW1 exhibition to feature installations in key County sites and the Imperial War Museum (6:9). My personal work has been inspired by creating installations in public places (Illustration: 6:11).



Illustration: 6: 10 A World War 1 commemorative project installed around the County.

The effectiveness and impact of subject specific CPD is that it raised a culture of expectations that lead to subject expertise. Generally researchers state that CPD would seek external expertise to draw on to provide subject specific CPD but the CPD has been enabled and facilitated by my personal work and professional ideas internally working for the local authority. Having a facilitator to direct the CPD is a key to success and a prerequisite that should be adopted with the model.



Illustration: 6:11 Peace Tree Installation.

6.14 Summary

By developing and using my art CPD model (Figure: 6:1) in my own practice I have provided a structure to address the problems involved in providing high quality CPD for art teachers. Through the processes set out in this thesis I have discovered that teachers welcome the chance to continue learning in their subject area, developing pedagogical knowledge and working with other practitioners. This is true for teachers whatever their type of school and experience in art and education.

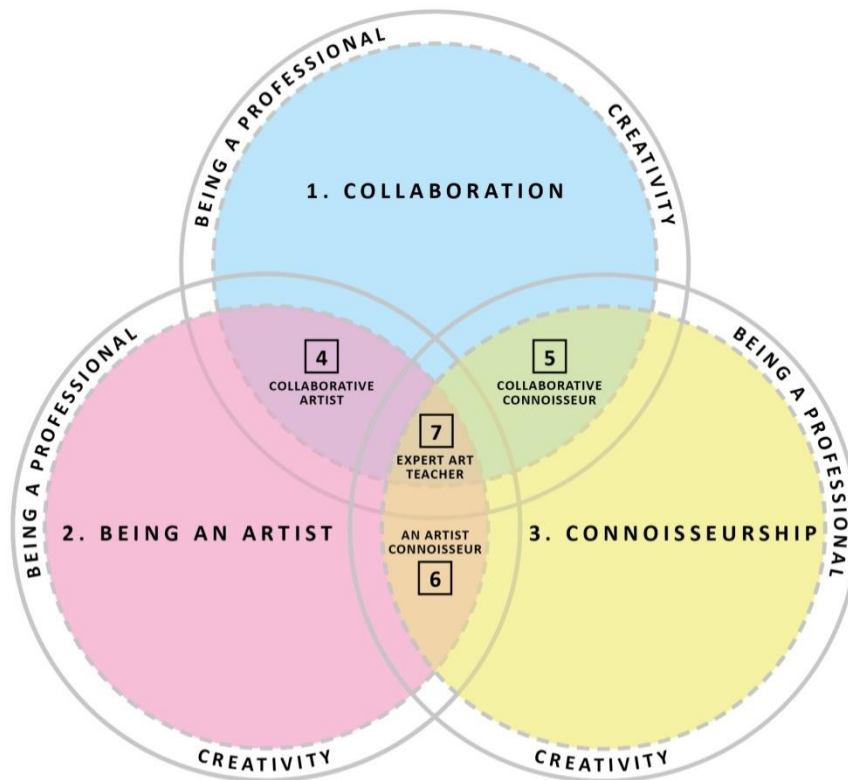


Figure: 6:1The Stillman CPD Model for Art Teachers.

This model provides an effective structure for on-going and lifelong learning. It presents a trifold framework with the three domains for Collaboration (1), Being an Artist and having access to personal learning (2) and for opportunities to enter higher learning skills and becoming a Connoisseur of learning (3). Using the model it is possible to meet individual and group CPD needs.

Within my model learning together and developing expertise in knowledge and skills enables an individual to be a more able adult. It establishes Vygotsky's principle of the Zone of Proximal Development (1978) and creates a Connoisseur (Eisner, 2005). As shown in earlier examples (sections 6:2 to 6:10) teachers vary in their inclination and capacity for learning. Examples in my context statement illustrate their professional development in and across the domains (1-3), the interconnection of domains (4-5) and their command of expertise (7) as a teacher of art. The balance between the domains may vary in relation to a person's life circumstances, as discussed in section 6:3.

The CPD model provided opportunities over a period of time to apply research and sustain any development in practice. The implementation of CPD was accompanied by a facilitator to ensure the aims of the professional development to be fulfilled were met. This ensured that the participants connected to the focus of the learning and had the time, space and place for the opportunities that the model can enable.

The CPD introduced teachers to the possibilities of continual learning in different aspects of their lives. It had the potential to stimulate opportunities for research in a subject specialism and for academic accreditation. Art subject specialists can be inspired to be artists and create their personal art work. Professionally, teachers are empowered to disseminate their research and to share their knowledge, skills and expertise to stimulate learning by others. The model enables and invites facilitators to identify opportunities and design CPD creative opportunities to empower individual growth and expand thinking in education and subject knowledge.

The contribution to practice is demonstrated by this context statement. My model has enabled both personal and group learning and influenced new perspectives for the cross-phase community and the wider community of art education. The CPD model, with its three domains (1, 2 and 3), has developed the multidimensional development of subject specialists in art and in teaching. It has expanded the landscape of CPD approaches in art education. This has been shared nationally with OFSTED (2:16). The NSEAD have recently asked if I would be interested in contributing to the work they do (6:9). This will provide a national platform to develop the model further. I continue to use the model with networks and certain groups of teachers including NQTs with the MA opportunity (Illustration: 6:12).



Illustration: 6:12 A secondary NQT's on-going Visual Journal 2018.

An innovation within the activation of the CPD model is the use of the visual journals for personal action research by teachers. They are used to record outcomes of learning and share professional development as part of Master's level accreditation (Illustration; 6:12). I have found this to be a successful method of documenting art education. These journals are teachers' 'best available evidence for their CPD' (Goldacre, 2010, p.7). This is documented in one of the chapters in a book that I co-authored about primary art teaching (Key & Stillman, 2009), (6:6).

Teachers have said that the model provides a visual tool for reflection and is valuable for performance review and for identifying individual professional development needs (6:12). It enables them to reflect on their own position as a teacher and also as a practitioner of their subject allowing for changes in circumstances and situations. Art CPD opportunities continue for teachers in my LA role and the model is fundamental to this practice.

The CPD model presents a contribution to knowledge. It is like no other subject offering that is presented in the literature. It is also strengthened by the detailed trialling process set out in this context statement. It offers innovation in its identification of three domains which enable participants both to expand their understanding and also to personalise their learning. The model has been shared and reviewed internationally (6:5) and is considered to provide a strong scaffold for the monitoring of CPD activity and contributing to research in this area.

Colleagues found it a helpful model for CPD in their subject specialism. They found that its interface between theory and practice was adaptable and that it offered a structure for teaching and learning (6:8 & 6:11). My model has the potential to stimulate opportunities for research in a different subject specialism.

My CPD model provides a unique example of 'effective subject-specific CPD' (Wellcome trust, 2016). The model is presently informing a research project I am involved in with colleagues into the shaping of the LEA's future CPD offerings.

This context statement has shown the development of my CPD model and its influence on a generation of teachers, providing them with authentic learning experiences. It has provided a contribution both to art education and also CPD practice and knowledge.

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Appendix A: Autobiography

I have been the County Inspector and Adviser for Art in the Hampshire Local Education Authority (LEA) for fourteen years. My job description is the product of educational and local and national government policies (1:1). Historically the role of LEA school improvement changed with the arrival of inspection of schools carried out under the auspices of the Office for Standards of Education (OFSTED). Their role was for the inspection of schools to assess standards and make judgements for improvement and to raise performance. This came about with the Education Act of 1992 and resulted in government funding for inspection going to OFSTED rather than to LEAs (Earley, 1996, p.1). It led to a reshaping and redefining of LEA inspectorial and advisory roles.

Each LEA reconfigured their own system set against the political landscape that involved them in post-inspection development for quality assurance and action planning for standards and effectiveness. Funding for this was provided by central government to LEAs to improve performance. A further influence on LEAs came with the white paper 'Excellence in schools' (DfEE, 1997). This asked for a more 'constructive role' (Earley, 1996, p.37) between LEAs and schools to support improvement and raising standards. Hampshire LEA created a business unit to carry this out. This allowed some government funding to be available to be used for inspection and support but with an additional service added that enables schools to buy the inspector/ adviser to work in schools as required. This might be for review and inspection work or for training and advice to enable improvement. Over the years LEA funding has changed with many authorities reducing their school improvement services. It would now appear that nationally I am the only art inspector and adviser remaining and I use my role specifically in each situation (1:2).

The combined role of an Inspector and Adviser could appear to be counter -cultural with the dichotomy of the roles. I practise both and sometimes the roles are separate and sometimes they are combined. I was informed at my interview that my own standards and practice would inform my baseline judgements of exemplary practice and conduct. Ultimately I support raising standards and I think it is most effective when this is done through empowerment, this might be in partnership with me or even with others.

My work helps teachers by offering specialist support to understand what is possible with the slimmed-down version of the national guidance in Key Stages (KS) One, Two and Three (ages five to fourteen).

I also provide support for KS four pupils (aged 14-16 years). The subject is selective for this age group; children opt to pursue the subject and it will usually result in an accreditation from an examination board which provides detailed guidance for the coverage.

As an Inspector and Adviser these considerations inform my work with teachers and the evolution of my professional development offer.

I find the valuing of the subject, the content linked to the National Curriculum, its delivery and its priorities differ according to each school. This is concurrent with the findings in the two OFSTED triennial art reports, which present varied pictures of art education from randomly selected schools nationally (OFSTED 2009 & 2012). A further national review of art conducted by the National Society for Educators in Art and Design (NSEAD) reveals how, currently, government policies have impacted on art in schools (NSEAD, 2016).

The findings of the national review identifies that the subject currently suffers from having an insufficient amount of time allocated for the teaching of art. It also shows that there is a national shortage of CPD available for teachers' on-going training in the subject (NSEAD, 2016). I am pleased to say that this is not the case where I am working as an Art Inspector / Adviser, in a local authority, I initiate support and influence schools subject provision for art. Sometimes I am the inspector and the adviser role complements this to support improvement. I advise and support schools to have statutory provision in place. I also provide and tailor subject specific professional training for teachers of different age ranges, types of school and at different stages of experience in the profession. My role is now unique nationally (OFSTED, 2012) and (NSEAD, 2016).

I am always thinking of new ideas to create something original and that challenges what I have done before. This is certainly the case in my own artwork but I find similar principles stretch into other personal activities I do such as, cooking, gardening, writing, home decoration and design

(Illustration: 1:1) (1:4). These are not in any particular order or preference and I recognise that, in reaching my goals my personality does have the 'ability to adapt to almost any situation and make do with whatever is at hand' (Csikszentmihalyi, 1996, p.51). Additionally I am proactive and innovative and I have the traits of a creative personality which Csikszentmihalyi claims are, 'a good dose of curiosity, wonder and interest in what things are like [...] openness to experience, [...] a great advantage for recognising potential novelty' Csikszentmihalyi (1996, p.53). These are traits that I wish to encourage in other teachers.



Illustration: 1: 1 Some of my art work

Professionally my creativity includes initiating work with schools to develop their art curriculum and achievement, offering new courses, organising activities with original experimentation with materials and / or exploring an initiative for an exhibition. Other actions are creating a relevant and

exciting training day in a school (1:5), or planning a new system of networking or providing detailed planning to make the National Curriculum come alive (1:6).

From a personal point of view my parameters were re-set and, feeling liberated artistically, I set out on a personal and professional crusade to be truly creative. Armed with the freedom to be innovative, I embarked on a new approach where creativity became a key player in my new pedagogical behaviour.

My initial innovation was to focus on creativity and culture to provide experiences. This was the key to unleashing 'many openings' (NACCCE, 2001) and opportunities professionally. It also led to some progressive educational opportunities for Collaboration with my colleagues and a school's community. I developed a two year artist residency which took place in and out of the curriculum time and in and across the arts. I personally developed my knowledge as an artist with stone carving and delivered workshops (Illustration: 1:2), (1: 8).



Illustration 1:2 A sculpture workshop for a Youth group.

I identified an artist blacksmith who, working in metal, would offer an insight into a new material and would also be an inspiration as a role model. Facilitating this project, managing budgets and timings was a challenge but I wanted to realise the idea of a sculpture park. With my determined bidding and planning and now with the appointment of an artist in school I began to make public what, until now, had been only a tacit belief that 'knowing' (Eisner, 2005, p.57) in art is important

(1:9). This has links to the domain of 'Connoisseurship' also meaning to know. This essentially refers to a higher consciousness which Eisner applied to the realm of education and the 'art of appreciation' (Eisner, 2005, p.57). I can see in retrospect that at this point I was the connoisseur, with my professional and implicit knowledge that authentic experiences were valuable. I was exercising ways 'to enhance whatever artistry the teacher can achieve' (Eisner, 2005, p.57). Further to this I was also seeking to unite teaching, learning, the curriculum and the community through art.

The project culminated in the creation of the sculpture park. Simultaneously I secured funding to enable a multiple arts performance opportunity which was realised with celebrations in a big top

(1:10). This was a unique achievement that was applauded and celebrated by The Arts Council England, Barclays New Futures, The Gulbenkian Foundation and BT National Teaching Awards

(1:11). Professionally, these acknowledgements contributed to my autobiographical 'epiphany' (Denzin, 2001, p.143) and they would significantly influence my role as an art teacher and art educator. The seeds of the domains of Collaboration, Being an Artist and Connoisseurship were sewn and were in place to 'incubate' (Wallas, 1926, p.92) and to inform my thinking about CPD.

I decided that secondary pupils needed direct contact with the world of art. So we visited Barcelona, New York, Paris, Amsterdam, London and St Ives (1:12). I found my enthusiasm for creativity became an infectious energy for teaching, learning, for art education and the school community. By offering these opportunities for creativity I was providing what the NACCCE describe as "entrances" (NACCCE, 2001, p.27) for enabling ideas and inspiration. This extra-curricular offer of travelling was to plant another seed for future professional projects.

This interfaced with my personal artistry. The ability to be imaginative in the workplace was as if my inner self- being projected outside; it was a risk. I discovered that having autonomy in teaching could enable me to use my imagination. I was interpreting the requirements of the National Curriculum and applying a creative process (Wallas, 1926 and Csikszentmihalyi, 1996) that was successful for my teaching and personal creative development. Facilitating the project required some of my personal creative energy. My personal journey informed my professional journey, I believe this was a result of 'the interaction between a person's thoughts in a socio-cultural context' (Csikszentmihalyi, 1996, p.23). It was extending opportunities for teaching and learning beyond the classroom (1:12).

Creativity is the essential core of a balanced education. Together with a cultural education it can permeate all subjects and act as a 'general function of education' (Robinson, 1999, p.2). It is central to me personally and professionally and my definition of creativity is for an individual to be in the position to create something new. Csikszentmihalyi comments, 'that the first step towards a more creative life is the cultivation of curiosity and interest' (Csikszentmihalyi, 1996, p.346). My CPD stimulates creativity and provides a time and an environment for it to happen.

The cultural context in which creativity was set was provided by the National Advisory Committee on Creative and Cultural Education (NACCCE) which was established in 1998. Its role was to make recommendations to the secretaries of state about the creative and cultural development of young people, through formal and informal education. It aimed to take stock of the current provision and to make proposals for principles, policies and practice. When I was teaching I attended the launch of the All our Futures report (NACCCE, 2001) which looked at creativity and cultural development in education. It provided a voice for creativity and for the value of the creative industries and creativity in education.

Ken Robinson was one of the authors of the report and spoke at the conference about the vital importance of personal creativity in teaching and the production of works of art. His approach struck a chord with my own thoughts on the subject and added a sense of excitement and originality to my ideas for teaching and creative work (1:7). It inspired me and it gave me license to be an even more creative teacher. I thought anything was possible. This was an 'epiphany' (Denzin, 2001, p.143) moment in my life in education.

Professionally and personally I carried forward the creative force and my lived experience from my own teaching (1996 to 2003) into my Local Authority role. My role requires me to provide CPD to teachers, which satisfies the teaching standards requirements (DfE, 2011), the CPD requirements (DfE, 2016) and attention to the National Curriculum guidance for direction. In particular, it states that 'A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft

and design' (DfE, 2013, p.1). Teachers require an on-going CPD offer to have these experiences, in order to equip and stimulate them to provide the 'high quality art and design education'.

The National Curriculum stipulates the requirements for teaching in Art, Craft and Design for children up to the age of fourteen. Various revisions and amendments have taken place in the content and approach along the way (DfEE & QCA, 1995, 1999, 2004, 2007 & 2013). The last revision saw the National Curriculum reduced to three pages for primary and secondary children.

The National Curriculum's (DfE, 2013)

The National Curriculum's (DfE, 2013) aims and requirements for teaching and learning in art and design fall into four expectations. These are:

- for creative work
- to become proficient individually with skills as an artist
- to learn about others
- to increase knowledge and be able to use the language of art.

Roots of my practice

Once I had graduated with a Design History degree I chose to train as an interior designer. For six years I worked for a company who specialised in the top end of the domestic interior design market (2:1). This gave me great insight into what it is to be an artist in a commercial setting.

At that point I decided to change my career path and train to be an art teacher. Unconsciously I think I took this decision because I had an understanding of what it was to be an artist and I had an underlying feeling that I wanted to pass this on. In relation to Denzin's domain about 'epiphanies' (Denzin, 2001, p.143) this was the beginning of a major change and the beginning of my next stage of passage into art education. My interior design background enriched my subject knowledge and passion to be an art teacher.

After a few years I was promoted to the Head of Arts Faculty in the secondary school where I taught. As a result of my experience and knowledge I was appointed as County Inspector/Adviser for Art in Hampshire in 2003. I was well equipped with the knowledge from my industrial and teaching experiences to ensure that the statutory art education and teacher requirements were in place.

Within the local authority, the Inspectorate and Advisory department is a sold service to schools. In the inspector capacity I can be requested to support subject improvement and requirements and these generally require a review of the department, staffing and the curriculum. As an adviser my work may build on this and/or be on linked to specific skill requirements of a school.

In the first three years I designed my work with schools to support and develop teachers' individual needs and, at a County level, to raise the profile of the subject. I did this by working one-to-one with schools on their bespoke needs, providing training for primary, secondary and special schools and identifying opportunities for the subject.

APPENDIX B: EVIDENCE

Chapter 1

1:1 My job description.

1:2 An excerpt of my contract.

1:3 The National Curriculum for art: 2013.

1:4 Examples of my own creativity.

1:5 Inset days.

1:6 Planning examples.

1:7 My contemporaneous notes to the NACCCE conference.

1:8 My Sculpture workshops with the community.

1:9 Two year residency and arts offer.

1:10 Photomontage of my teaching highlights.

1:11 BT Teaching Awards.

1:12 International visits with pupils.

Chapter 2

2:1 My work as an Interior designer.

2:2 A Testimonial from the Art HMI about my work as an Inspector/ Adviser of Art.

2:3 My example of Long Term Planning overview for primary and secondary schools.

2:4 Opportunities and experiences- current example.

2:5 Example of one to one work with a teacher in a school.

2:6 Example of a course.

2:7 Example of a course with a series of sessions: Enhancing skills.

2:8 Example of a sustained networking opportunity.

2:9 A bespoke visit to a school to advise/inspect as required.

2:10 In-service training days schools, tailored to their specific requirements.

2:11 Art networks for specific types of school and phase.

2:12 A range of examples of courses I provide.

2:13 Newly Qualified Art Teachers course for secondary schools.

2:14 Examples of strategic focus groups to analyse and create support materials (a visual progression of skills document, a display document, Able and Talented artist materials and Health and safety guidance).

2:15 Supporting emerging schemes for teachers' development: advanced skills teacher and leading teacher.

2:16 Liaison and communication about National developments as required: The National Curriculum, National Society Educators in Art and Design and Her Majesty's Inspector Art and Design.

2:17 Focused conferences for Primary, Special & Secondary teachers supported with workshops ran by professional artists in the field.

2:18 Twilight sessions around County to support teachers in local area.

2:19 Organise major visits for teacher groups.

2:20 Organise county and National exhibitions of students' work and teachers' work.

2:21 Providing accreditation opportunities for teachers.

2:22 Teachers' comments about CPD.

2:23 An Art Associate pack.

- 2:24 Administration and facilitation of with the Advanced Skills Teachers.
- 2:25 Examples of Long Term planning by the Advanced Skills Teachers.
- 2:26 Some planning examples by the Advanced Skills Teachers.
- 2:27 Written progression of skills and experiences.
- 2:28 Able and Talented examples of my workshops whilst teaching.
- 2:29 The SAS Able and Talented Art News article.
- 2:30 The 'Learning in and through' art exhibition.
- 2:31 Leading Teacher's action research enquiry presentations.
- 2:32 Presentations to final year trainee teachers' at Winchester University about teacher enquiry.

Chapter 3

- 3:1 List of teachers who were involved in the art CPD and their profiles.
- 3:2 Application form for TIPD project.
- 3:3 Some teachers' application forms for the TIPD project.
- 3:4 An example of initial questionnaires to the teachers about CPD.
- 3:5 Sketchbook training provision.
- 3:6 Visual Journal Workshop worksheet.
- 3:7 My Visual Journal pages from the British Museum.
- 3:8 Photographs of the teacher's Japanese cultural experience.
- 3:9 Teachers' artwork in London.
- 3:10 Japanese language cards.

3:11 Diary: (cancellation of Japanese visit).

3:12 Collaborative Japan book.

3:13 An example of a teacher questionnaire post Japan experiences.

3:14 Newly Qualified Teacher handbook with university accreditation.

3:15 Examples of NQT Visual Journal MA unit level accreditation entries.

3:16 Examples from Primary Subject leader course.

Chapter 4

4:1 Milan questionnaire.

4:2 Milan not Japan comments from teachers.

4:3 Timeline.

4:4 Italian language lesson.

4:5 Outcome of dry rollering printing workshop combined with other ideas.

4:6 Change of date of visit again.

4:7 Email conversations about the change of date after Easter.

4:8 Postcards.

4:9 Itinerary for the Milan visit.

4:10 Brera school information.

4:11 La Scala visual journal pages.

Chapter 5

5:1 Questionnaires after the Milan trip.

5:2 Visual Journal PowerPoint.

5:3 Montage of papers.

5:4 Questionnaires about continuing professional development.

5:5 Community workshop at the Search Gallery.

5:6 labels for the exhibition.

5:7 Architecture: art support workshop.

5:8 Sculptural Hats: art support workshop.

5:9 Copper Delights: art support workshop.

5:10 Chess piece exhibition.

5:11 Daisy's Visual Journal and interactive pointillist exhibit

5:12 Peter's Visual journal and artwork.

5:13 The Tag tree information.

5:14 Exhibition responsibilities.

5:15 Email communication between the group.

5:16 Email communication about label information.

5:17 Private view invitation.

5:18 DVD of photographs exhibition.

5:19 DVD with picture story.

5: 20 Video of the exhibition.

5: 21 Photobook.

5: 22 The CPD group in 2018.

5:23 Cross phase painting opportunity.

5:24 Examples of dissemination of ideas from the CPD: Primary.

5:25 Examples of dissemination of ideas from CPD: Secondary.

Chapter 6: Conclusion

6:1 An artist in residency project for a cross phase able and talented art opportunity.

6:2 Promoting links between primary, secondary and tertiary education.

6:3 Continued Collaborative projects: Olympics 2012, World War 1 commemoration 2014,

6:4 World War 1 Commemoration project 2018.

6:5 Dissemination of work: INSEA European Conference Cyprus 2012.

6:6 My co-authored book.

6:7 My submission for Peace conference.

6:8 Continued Opportunities for teachers: Visual journals in Canada with a mixed subject group.

6:9 Continued CPD art and opportunities for national audience.

6:10 Continued action research for art and design to inform other subjects.

6:11 CPD model applied to other subjects and teaching and learning.

6:12 CPD model used by art teacher.